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LAWRENCE TIBBETT

LAWRENCE TIBBETT, Metropolitan Opera, Bass, and Robert Lawrence, former music critic turned conductor, are making joint concert and operatic appearances in Italy, featuring in their concert music by American composers. Mr. Tibbett is including in his programs several songs from "Emperor Jones," while Mr. Lawrence will conduct the first performances in Italy of Copland's "Billy the Kid" ballet suite; Virgil Thompson's "Candide" for Strings; and Bernard Rogers' "Dance of Salome."

THE SECOND ANNUAL Festival of Contemporary Music, held at Columbia University May 10-12, was highlighted by the world premieres of works by Charles Ives, Samuel Barber, Roy Harris, and Norman Delo Jolo.

THE SOCIETY FOR PUBLICATION of AMERICAN MUSIC has selected for publication this year the String Quartet in D minor by Norman Lockwood, and Sonata for Violoncello and Piano by Lehman Engel.

THE SECOND ANNUAL MUSICAL FESTIVAL, sponsored by the Philadelphia Inquirer Charities, Inc., which was held in Philadelphia on May 23, drew a throng of 59,000 persons, who were entertained by a four-hour program which enlisted the services of many musical radio stars, as well as musical organizations of wide acclaim.

THE FOURTH ANNUAL PIEDMONT FESTIVAL OF MUSIC AND ART was held at Winston-Salem, North Carolina, on June 24-26. The musical events were all under the direction of George King Raudenbush, conductor of the Harrisburg Symphony Orchestra, and included concerts by the Festival Symphony Orchestra, the Bel Cantos Boys' Choir, and the Festival Chorus.

THE GOLDMAN BAND, under the direction of its founder, Edwin Franko Goldman, opened its twenty-ninth season of New York concerts on June 12, with Percy Grainger, pianist, the soloist. According to his usual custom, Dr. Goldman will include in his programs throughout the season the works of many contemporary American composers.

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC will hold a festival in London in July. Works to be performed will include Sonata for Two Pianos, by Stravinsky; String Quartet in E-flat, by Hindemith; "Toujours moi," by Mohaupt; "Ode to Napoleon," by Schoenberg; and String Quartet, No. 7, by Krenek.

SOLOISTS for the concerts to be given in the Berkshire Festival at Tanglewood, Lenox, Massachusetts, from July 25 to August 11, will include Claudio Arrau, Eugene List, Carol Brice, Gregor Piatigorsky, Mischa Elman, and Erica Morini. Serge Koussevitzky will conduct the Boston Symphony Orchestra.

CAMILIA WILLIAMS, Negro soprano, twice winner of the Marian Anderson Award and winner of the 1944 Philadelphia Orchestra Youth Concert Auditions,

recently appeared for the first time on any operatic stage when she sang the title role in "Carmen" with the New York City Opera Company. According to newspaper accounts, she "made an instant and pronounced success... giving an impersonation of uncommon interest and appeal."

WALT WHITMAN's elegy, "When Lilacs Last in the Dooryard Bloom'd," in a musical setting by Paul Hindemith, called a "Requiem for Those We Love" had its world premiere in May when it was sung by the Collegiate Chorus (by whom the work was commissioned) under the direction of its brilliant conductor, Robert Shaw. A full symphony orchestra was used, and the soloists were Mona Pauline and George Burman.

THE AMERICAN GUILD OF ORGANISTS celebrated its fiftieth anniversary with a National Spring Music Festival, May 27-31, in New York City. There were organ recitals, lectures, demonstrations, concerts, and special church services, in which some of the leading organists and choral directors of the country participated.

ARTURO TOSCANINI, famed conductor, made a sensational appearance on May 11 in Milan, Italy, where, after a lapse of seventeen years, he was again heard in the restored La Scala Opera House. In the place where many of his early successes occurred, he again stirred the audience to a high pitch of enthusiasm. On his entrance, the entire audience rose and cheered the seventy-nine-year-old maestro.

BRUNO WALTER, noted conductor of the Metropolitan Opera Company, has filed a petition for United States citizenship. The Elude welcomes this eminent man of culture and fine human concepts as a fellow citizen.

WILLIAM A. GOLDSWORTHY, for the past twenty years organist and choir master of the Episcopal Church of St. Mark's-in-the-Bowery, New York City, retired on Easter Day.

VIRGIL FOX, sensational young organ virtuoso, has been appointed organist, and Richard Wiegley, choir director of The Riverside Church, New York City, Both Mr. Fox and Mr. Wiegley formerly served for ten years in similar capacities at the Brown Memorial Church, Baltimore.

WILLIAM A. GOLDSWORTHY, for the past eighteen years dean of the School of Fine Arts, Miami University, Oxford, Ohio, has retired to devote his entire time to musical composition. He will remain on the staff of the school as professor of creative music.

THE ADVANCE OF MUSICAL interest in New York is indicated by the fact that Putnam's, one of New York's oldest and most dignified bookstores (in existence for over one hundred years), has recently installed a very complete department for musical records.

DON LORENZO PEROSI's famous oratorio, "The Resurrection of Christ," written nearly fifty years ago, had what was believed to be the first performance in The Young Friends of Summer Opera, an



enthusiastic group of young music lovers who organized in 1941 to put the summer opera on a more secure footing. They have now developed into a group of two hundred and fifty, all working for the cause of grand opera.

CAMIL VAN NUSE, organist of All Saints Church in Tucson, Arizona, has won the award in the competition for organ compositions held under the auspices of the American Guild of Organists, and sponsored by F. Fischer & Bro. The winning piece is a Toccata for grand organ.

LEO SOWERBY has won the five hundred dollar Pulitzer prize of 1945 for distinguished musical composition. His prize winning work is "The Canticle of the Sun," which was commissioned by the Alice M. Ditson Fund.

LEO BARZIN, conductor of the National Orchestral Association, is the winner of the Alice M. Ditson Award of one thousand dollars for 1946. The award is presented annually at Columbia University to an American conductor, for distinguished service to American music.

A BAS-RELIEF of the noted American composer, Edward MacDowell, was presented to the Boston University College of Music by the University's Women's Council on April 23. The plaque was designed and modeled by the distinguished sculptress, Bashka Paef.

RUSSELL HANCOCK MILES, faculty member of the University of Chicago, won the award of one hundred dollars, the Herbert prize in a palm-tree competition sponsored by Monmouth College, Illinois.

DR. JOSEPH W. CLOKEY, for the past sixteen years dean of the School of Fine Arts, Miami University, Oxford, Ohio, has retired to devote his entire time to musical composition. He will remain on the staff of the school as professor of creative music.

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the United States when it was presented on June 9, in New York City at Hunter College by the John Harms chorus, combined with the choir of the Sacred Heart and St. Stephen's Church of Brooklyn, with an orchestra of seventy players, all under the direction of the Rev. Leonardo Pavone. The principal soloists were Frederick Sagel, tenor; Francesco Valentini, baritone; and Eva Tognoli, soprano.

THE COLUMBIA (SOUTH CAROLINA) MUSIC FESTIVAL ASSOCIATION held its twelfth annual Spring Music Festival on May 4-5. Considered one of the outstanding musical events in the South, the Festival this year surpassed even the high standards set in the past. Leading participants were the Southern Symphony Orchestra, conducted by Carl Bamberg; the Columbia Choral Society; Dorothy Kirsten, soprano; and Alexander Kipnis, bass, both of the Metropolitan Opera Association. A highlight of the festival was the presentation by the Choral Society and the orchestra of "Die Fledermaus," by Richard Strauss.

DOORIE KATZ

CLIFFORD DEMAREST, composer and organist, died at Tenafly, New Jersey, on May 13, at the age of seventy-two.

MME. TAMAKI MIURA, internationally known for her interpretation of the leading role in "Madama Butterfly," died in Tokyo, Japan, on May 26, at the age of sixty-eight.

LEO SLEZAK, noted tenor, former member of the Metropolitan Opera Company, died recently in Bavaria, aged seventy-one.

Competitions

AN AWARD of one hundred dollars is offered by the H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any composer residing in the United States or Canada. The text, which must be in English, may be selected by the composer. Manuscripts must be submitted (Continued on Page 406)

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These stalwart favorites in the repertoires of great singers for the well-handled transcriptions, furnish excellent selections for the average pianist to enjoy. Teachers will find them superb for pupils in the Grade 2½ to Grade 4½ range, in the hands of an accomplished performer they would prove ideal as light recital numbers or encore offerings.

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Raising the Music Teacher's Income

ATYPICALLY subtle English story has come from overseas. It tells of a University professor who became more and more absent-minded until his family and his friends grew much concerned. Finally, one day he said to a member of the faculty, "I had a dream, a very vivid dream. I dreamt that I was giving a lecture, and then I woke up, and, by George, I found that I was!"

Music teachers are usually so conscientiously wrapped up in their art that sometimes they have to be awakened to practical conditions. It is said that one of the most classifying definitions of the art of teaching is that given by the noted French author, Anatole France (1844-1924): "The whole art of teaching is only the awakening of the natural curiosity of young minds for the purpose of satisfying it afterwards." The born teacher would like nothing better than to do just that. But to be a superior teacher he, as a human being, must first of all be healthy, happy, and prosperous. Therefore, he has to attend to a great many other things, one of which is the very practical problem of earning a living.

What are the music teacher's chances, in this hour of confusion which marks the transition period between the signing of the peace treaties and the coming of that more stable peace in our country which all sensible people are patiently and confidently awaiting? What should the teacher do right now to fit his life advantageously into the continually changing economic picture? One thing he should not do is to wear out his energy with anxiety over the alarmists of the press and of the radio, whose existences depend upon making menacing prophecies which are only rarely fulfilled. Needless anxiety over what may happen tomorrow is one of the greatest obstacles to success. Remember the sage words of President James A. Garfield: "I have had many troubles in my life but the worst of them never came."

Really, the world is getting on far better than one might expect after a war which so many thousands thought could not end until 1947 or 1948. We are now only a twelvemonth away from the collapse of the Nazis and about eight months away from the signing of the famous Japanese treaty on the battleship Missouri. Great world changes have occurred in the interim. The hysteria of strikes is passing on far more rapidly than might have been expected. We have been going through a natural inflation and a period of international bickering, but on the whole, the flood of world murder has receded providentially and our situation is thousands of times better than it was a year ago. A man at your editor's club was "gripping" about the slow moving post-war adjustments. A wise old juror at the table said, "Hold on there! Don't forget that less than a year ago we were so plastered up with all kinds of rations—gas, oil, coal, meat, butter, everything—

that we were all like flies on fly paper, and you say that we are not making progress!"

Out of all this war and post-war turmoil has come a vastly increased demand for more music and music education. The shelves of music houses are swept almost clean of many needed editions, and publishers are "working like mad" to adjust their "out of print" inventories to meet the daily demands of teachers and dealers. One of the basic principles of every system of economy is the law of supply and demand. It is the regulator of all prices.

Music, in all its phases, was never in such demand in our country as it is now, and the supply was never less. There is still a great paucity of musical materials, instruments, and good teachers. With the rising cost of living, which is widely recognized, the music teacher, whether in an institution or in private teaching, has every justification to seek higher fees. This cannot be regimented by strikes, and the teacher has no wish to try to secure advances in that way.

The enormous importance of education has never, in history, been adequately recognized, nor have teachers been properly compensated. The value of education to the state and to the individual is so tremendous that the whole scale of compensation, from the most lucrative posts in our country down to the most insignificant, is all out of line with decent common sense and with the relative earnings of business people. The great minds of the ages have never been uncertain as to the value of education. Diogenes stressed this fact when he said, "The foundation of every state is the education of its youth." One of the strongest and wisest advocates of public education was Thomas Jefferson.

In his voluminous writings he proclaims:

"By far the most important bill in our whole code is that of the diffusion of knowledge among the people; no other sure foundation can be devised for the preservation of freedom and happiness." Again, in a letter to du Pont de Nemours, he wrote: "Enlighten the people generally, and tyranny and oppressions of both mind and body will vanish like evil spirits at the dawn of day." Fortunately, the vast educational significance of music in all of its fields is being recognized now as never before.

During the war almost anyone who could hold a knife and fork could get work in one of the thousands of wartime plants and could work at a rate of pay which made the income of the professional man seem ridiculously small. Fortunately, the great masses of such employees put by much of their savings, and from this group have come thousands who, for the first time in their lives have an opportunity to gratify their desire to study music.

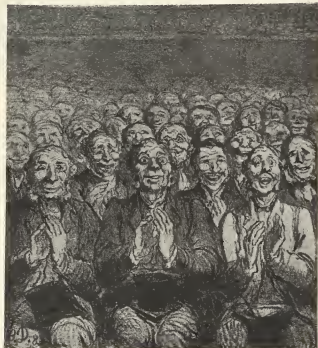
The music teacher now confronted with a rise in living costs (estimated by the United States Department of Labor, Bureau of Statistics as being an advance of 29.2 per cent over that for 1939)

(Continued on Page 410)

The Claque in Grand Opera

From "Looking for a Bluebird"

by Joseph Wechsberg



THE CLAUQUE IN A CONTINENTAL OPERA HOUSE

One of the most amusing and engaging books upon a certain phase of music to appear in years is "Looking for a Bluebird," by Joseph Wechsberg, a very versatile personality who as violinist, business man, and writer has found an unusual name for himself. We are sure that readers of *The Ensign* who desire relaxation and also a great deal of real information will find "Looking for a Bluebird" a very precious purchase. This chapter is reprinted by the permission of the author and *The New Yorker* magazine where it originally appeared in somewhat different form.

—Eaton's Note.

"Pelléas et Mélisande" and "Elektra" are extremely "light" operas. The claque works only at the end of each act; there is no other applause. On the other hand, Rossini, Massenet, Verdi, Puccini, and Bizet operas are very "difficult." Take, for instance, the second act of "Carmen"—a claque's nightmare. You start working during *Carmen's* gypsy song, *Les tringles des sistres tintaient*, and you applaud after her dance with the castanets. Then *Escamillo* enters (applause), sings his famous *Compté* (applause), and leaves (more applause). By that time the public is likely to applaud spontaneously after each number—the quintet (*Carmen, Mercédès, Frasquita*, and the smugger *Don José's* offstage *coppetta* song, *Carmen's* dance for *Don José*, and the tenor's famous *Les tringles que tu m'avais jetées*. The trouble is that the enthusiastic listeners are apt to break into "wild" applause in the wrong places, such as in the middle of an aria, after an effective high C, in Vienna, where opera was a way of life and even the small boys discussed opera as they discuss baseball in this country, "wild" applause was considered here. There is little doubt that functions was to influence public acclaim into orderly channels.

Our claque's base of operations was high up in the fourth balcony, where the acoustics were best. At the extreme left, Schostak occupied a Stülzenitz. This was one of the two seats behind each massive marble pillar, from which you could not see the stage. They were sold at half price, mostly to music lovers who did not care, or to out-of-town people who did not know, and who therefore had the tantalizing experience of hearing *Jeritta* as *Tosca* and not seeing her. From his headquarters, overlooking the balcony, Schostak directed the claque, which was scattered around in inconspicuous groups of two or three.

Timing the Applause

Schostak had a perfect sense of timing and he had a showman's instinct for the mood of the public. He could feel whether an aria was going over or not. A claqueur's most unpardonable crime is to start applause which is not taken up by the public and perhaps is even drowned out by enraged hisses. Schostak seldom made a mistake. He himself never applauded during a performance—generals do not shoot rifles—but at the end of an exceptionally good one he would step down to the breastwork and benevolently clap his hands for the stars. They never failed to look up and give him a smile. During an ordinary, more or less routine performance, Schostak would get up from his seat shortly before he had to give a cue, and the claqueurs, throughout the balcony, could see his bald skull shining under the pillar lamp. There would be from ten to thirty of us, depending on how many clients we had in the cast. At the critical moment he would give the cue, a short nod to three lieutenants standing behind him, and they would start applauding in a cautious, subdued manner; the rest of us would follow, and within three seconds a wave of applause would sweep the house.

Schostak detested high-pressure methods and preached subtlety. "The best claque works in secrecy," he said. "We must not impose applause upon the audience. We stimulate them and give them the cue at the right time and they take care of the rest."

The business of giving the cue demanded perfect timing. Many operatic arias end with a high, sustained note and the artists deliberately build toward that ultimate *bravura* effect. The last note to start applauding at the instant the last note ends, while the public is still under the singer's magic spell. To start too early, as do all amateurs, spoils the carefully calculated effect. If you wait too long, the conductor leads the orchestra right into the next piece and the opportunity for a tenuous ovation is gone. Conductors hate it if the singers get too much applause during the acts, because they want to get home and take off their dress suits and stiff collars.

A Difficult Assignment

There was not any special training. Newcomers to the claque would be assigned to a group of claqueurs operating during the less "difficult" operas. I worked during "Tristan," "Siegfried," and "Salome" before I was given my first independent assignment, just before a performance of "Rigoletto," with Selma Kurz as *Gilda*, Piccaver as the Duke, and Bohnen as *Rigoletto*. At a brief conference in the foyer preceding the opera, Schostak gave me orders to start a "short salvo" after *Rigoletto's* monologue in the second scene of the first act. It was a difficult assignment, for the baritone was hard to handle when given the short and snappy *monologues* and *Rigoletto's* recitative, short and not *Gilda's* appearance, is followed immediately by

I was standing with two (Continued on Page 366)



Photo by DeBolt

ELEANOR STEBER

"TODAY'S young singer does well to realize that 'breaks' and 'inspiration' are inadequate tools with which to prepare for a career in music. The only preparation is sound and thorough musicianship. The art of music includes the business of supplying a pleasing musical commodity and in this sense, the singer must learn his business exactly as a doctor or a lawyer or a manufacturer does. And his business is a great deal more than singing! To cite my own experience merely as an example, I had six years of intensive vocal and musical training, and about sixteen years of living in an actively musical environment before I began my career. And in this connection, I may say that *The Ensign* has always ranked among my chief musical influences. As a child, at home, I studied that magazine! Many of my piano assignments were made from it, and I used to read all the music in it that was not assigned to me."

"The chief interest to the young singer, of course, is learning how to sing. The best advice I can offer here is to get into the hands of a teacher who will show the voice to develop naturally before bad habits can crop up to cause problems. Unless there is something organically wrong with the vocal tract, voice problems are usually the result of unsuspected bad habits. The question naturally arises, then, how can you tell, before it is too late, whether you have a good teacher? It has been my experience that there are two ways of judging. The first has to do with your own sensations while singing. If you progress in your work with an ever-increasing sense of freedom, ease, and comfort, the chances are that you are being soundly taught. The other way has to do with the attitude of the teacher himself. If he tells you that you have a good voice but that you need years of meticulous work, listen to him! If he tells you that he can put you into the Metropolitan Opera inside of two years of fundamental study, watch out! Good singing needs a resource of production and projection techniques that cannot possibly be built in any brief space of time."

A Good "Line" Necessary

"Avoid 'trick' methods in singing—there are no 'tricks' short cuts. The essence of good singing is the free, natural production of well-supported tone. As production itself becomes clearly understood, the young singer strives to acquire a good line. The 'line' involves two things: first, a perfectly even scale of well-rounded and equal quality in all the registers of range; and, in second place, a straight float of tone, up and down the scale. Now, the more direct the 'line' to 'tell' how this is to be achieved, since no two throats are built alike. I am glad, however, to tell of my own

Prepare for Good Luck!

A Conference with

Eleanor Steber

A Leading Soprano, Metropolitan Opera Co.

Popular Star of Opera and Radio

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Eleanor Steber's host of enthusiastic admirers are likely to think of her as the girl who was catapulted into leading roles at the Metropolitan by way of an Auditions of the Air award, and who has steadily been pursued by good luck ever since. This is a pleasant thought; its only drawback is that it is far from representing the fact. Miss Steber has had splendid opportunities, but the essence of her "good luck" is that she has done a more-than-average amount of penetrating study and hard work to make herself ready for her chances. Born in Wheeling, West Virginia, at a musical family (her mother was a singer), Miss Steber has lived with music ever since she can remember.

She began piano study at the age of seven and soon began to think seriously of a pianistic career. Fresh musical interests developed when the girl found that she was destined for work of the piano, the song in the choir and as soloist in church, and supplemented her high school course with dramatic study, just for the fun of it. Her mother knew that Eleanor "had a voice," but was quite unaware of its possibilities. After her graduation from high school, Eleanor entered the New England Conservatory of Music as a piano major. After her first year there, however, she was advised by William L. Whitney to change to the vocal major. For five years, Miss Steber worked at music, studying theory, harmony, composition, history of music, piano, and voice; following courses in vocal pedagogy; and fulfilling the requirements for the Bachelor of Music degree in literature, languages, history, and psychology. Her free time was devoted to gaining experience. She continued her church work in Boston—she states that church work is perhaps the finest experience a young singer can have, since it develops a better vocal line than any other form of early singing—and entered a well-organized WPA Music Project where she sang the solo part in fifteen orchestras in addition to spending three hours a day with the chorus. She first came to New York in 1939, and won the Auditions of the Air award a year later. She counts that award as her first big moment. Other includes her first professional concert in her home town, when Wheeling turned out for Eleanor Steber Day; her Metropolitan Opera debut as Sophie in "Der Rosenkavalier"; her solo appearance with Bruno Walter and the New York Philharmonic-Symphony; and with Toscanini and the NBC Symphony; and her steady progress in radio which has just been climaxed by a long-term contract with the Firestone Hour.

Clearly, Miss Steber's "good luck" is not the result of chance. In the following conference, Miss Steber tells readers of *The Ensign* about the controls and disciplines necessary for the winning of good luck.

—Eaton's Note.

working procedure. I exercise my voice every day, never for too long at a time, of course, but with regularity. Daily warming-up drills include much scale work! I vocalize the straight scale, up and down; first in the major and then the minor. Then come simple exercises in arpeggios, turns, trills, and grace-notes. I find it very helpful to vary the vowel of these exercises while singing—that is to say, not to sing a full scale on Ah, and another on Ee, and another on Oh, and so on, but to change from one vowel to another within the compass of the same scale. This is very good for developing flexibility and for preventing the line from becoming fixed on any one vowel sound. I generally find that exercising this kind of resource of production and projection techniques are sufficient to warm up my voice for actual singing (in contrast to vocalising). However, each day's special needs must have their special aids! If, for example, I have just sung a heavy role and wish to lighten my voice, I usually turn to some aria by Mozart and use it simply as an exercise.

I find it a good thing to use an aria as an exercise after the preliminary warming-up has been done. Mozart especially is excellent for getting evenness of line into the voice. Along with Bach, Haydn and Handel, Mozart is the purest music and hence the most beneficial for voice development. Further,



ELEANOR STEBER IN COSTUME

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JULY, 1946

"FORWARD MARCH WITH MUSIC"

Too Late for What?

A Guide to Adults Who Don't Expect to "Make Carnegie Hall,"

But Who Can Get Lots of Fun from Their Playing

by Mary Shomier Carr

Mary Shomier Carr was born in Lancaster County, Pennsylvania, of Pennsylvania-Dutch stock and was graduated from Vassar College. She worked from 1925 to 1947 in a New York advertising agency, first as a copy writer, then as a copy editor. About 1929, she concluded that since she had always wanted to play the piano, it would be a good idea to begin, and she has been at it ever since, though in the succeeding years she married and moved to Ohio, where she now lives with her husband, a couple of dogs, a cat, and "a Stearway." A part of her creed is "Music is the finest of all hobbies."

—Editor's Note.

ALL OVER the country there are adults with an unsatisfied longing to play the piano. This desire strikes people of various ages, many types and both sexes—especially men. Indeed I have been amazed by the number of my husband's friends who have confessed that they would like to take music lessons. One teacher friend of mine in New York has three business men who started studying at the age of fifty plus, and who are now pursuing their musical education with vigor and pleasure. The majority of adults, however, are restrained by the idea that it is "too late." Too late for what? Too late for Carnegie Hall undoubtedly, but not too late to launch upon an avocation that brings rewards far beyond those of golf or bridge—both complicated games often started in middle life.

The adult beginner, it is true, has handicaps to overcome. But he also has advantages. His great handicap is rigidly—an inability to loosen up both mentally and physically. This can be overcome to a great extent, and nothing is more stimulating and exciting than the march toward freedom.

The adult's advantages are mental maturity, an ability to master complexities more quickly than a child, and greatest of all, a real and voluntary interest, unforged by parental authority.

The Adult Beginner's Needs

What does the adult beginner need to start his new avocation? Granted a desire to learn and enough patience to work, the adult beginner needs:

1. One piano (in tune)
2. One metronome (there are differences of opinion on this)
3. One notebook
4. An inflexible determination not to let one single day go by without its practice period.

Assuming that you have found a teacher who is in sympathy with your ambition, it is of first and vital importance for you to realize quite clearly that the pearls of wisdom that fall from your teacher's lips are not like capsules that you get from the doctor. You cannot swallow them without thinking, and expect them to do you any good. From the very first lesson, take down every idea, every new thought, in your notebook. Concentrate during your lesson period. Think "music" in your spare time. Con your notebook in bus or subway, or prop it up on the window sill while you wash the dishes. Actually, key signatures and time values can be more mentally stimulating than a crossword puzzle ever could be. During your lessons, ask questions. Expose your ignorance. You go to a lesson not to show off, but to learn. If you really keep mentally alert, your teacher will find you a stimulating

pupil, and your lessons can be a pleasure to both of you.

"Technique" is a word you trip over innumerable times in talking about music and in reading about it. I cannot recall a similarly free use of this word in other arts. For our purposes, "technical work" is what you do to improve your tools—your hands and your brain, and the coordination between them. Even if you could be magically gifted with the ability to read music with the greatest rapidity, or play by ear, you still could not play with musical intelligence, or even in a fashion that is truly pleasant to listen to unless your hands have the ability to produce the kinds of sounds you wish.

The Principle of Relaxation

The human hand is not ideally suited to the piano. Because your fingers vary so in length and strength, you may pound the keyboard when you wish to play in a whisper, and die away when you wish to produce a full tone. Therefore you must build up your technique to have perfect control, and a fascinating pursuit it can be.

What kind of sounds will the adult beginner make? The chances are that the first sounds he will make will be terrible, for the reason that the adult beginner, even more than a child, will strike with rigid arms and wrists. A hard, inflexible wrist produces a hard metallic tone. It requires definite and focused training to overcome the tendency toward rigidity. This brings us to one principle which for me required three teachers and ten years to learn, but which with luck and application can be developed from the very first lesson. This is the principle of "relaxation." Some teachers, accustomed to teaching children, are not prepared for the astonishing rigidity and inflexibility of the adult. My first teacher kept saying "relax, relax!" and I am assured that that is not sufficient. An adult needs definite instruction on how to relax, and special training to produce flexibility of the wrist. This brings us to two exercises which revolutionized piano playing for me and which may be of help to other beginners. Both exercises sound simple, but be assured they are not mastered without application. They are octave exercises; that is, the thumb plays, let us say, Middle-C, and the fifth finger (of the right hand) plays the C above. The three middle fingers keys, without sounding them. Each hand should be practiced separately at first.

Exercise 1. Sit at the piano. Let the arms dangle. Swing them loosely. Feel "heaviness" collecting in the wrist and hand. Hold this heaviness as you lift the hand about a foot above the keyboard, and let it drop

to the keys. The thumb of the right hand should be aimed at Middle-C, and the fifth finger at the C above. The important thing is to make this drop without checking or stiffening, in order that the hand may descend of its own weight. When the fingers arrive on the keyboard, the tips of the first and fifth fingers cling to the keys while the wrist descends as far as it will go. You will find that your impulse is to stiffen as you approach the key, but this impulse must not be indulged. Repeat this exercise several times, each hand separately.

Exercise 2. Keep the "looseness" you feel in Exercise 1. Place the hands on the keyboard, with the right thumb on Middle-C, and the fifth finger on the C above; the wrist should be on a level with the hand, neither raised nor depressed; middle fingers should be curved. Now raise the wrist gently, as high as it will go without taking the thumb and the fifth finger off the keys. Then quietly depress the wrist as far as it will go pressing down the two C's. If you are like me, your wrist may even creak from disuse. Elevate the wrist again as high as possible, allowing the



Photo by Underwood & Underwood

MARY SHOMIER CARR

keys to rise to their top level, and again depress. Repeat this four times, being careful at all times to keep the tip of the thumb touching Middle-C and the fifth finger in contact with the C above. You press the C, but you do not strike it. Then when the wrist is in the elevated position, glide—fingers still touching the C's—to the next white note above, and repeat the four elevations and depressions. Continue this for an octave and then descend. This exercise should be practiced softly and slowly, and near the outer edge of the keys to the wrist can be depressed to its maximum. Retain the feeling of relaxation and keep the middle finger in a curved position. Repeat the entire exercise with the left hand an octave lower.

Flexible Wrists

This exercise done every day pays tremendous dividends. Before long you can feel the wrist loosening up. When you can do Exercise 2, with ease, put the two hands together and save time. The day you can play the wrist in the position you had a spring in the wrist; it is then that you possess the potentiality for a beautiful musical tone. You will find that many people who are more musical than you are, but who will make sounds less attractive, because they play with a less flexible wrist. The concert pianist from whom I learned this exercise says there is no time in your musical career when (Continued on Page 374)



A. SILOTI AND HIS COUSIN, SERGEI RACHMANINOFF

A. SILOTI AND HIS TEACHER, P. I. TCHAIKOVSKY

Knight of Music

by Serge Bertensson

Serge Bertensson is a Russian, born in Finland. A graduate of the former Imperial University of Petrograd, he holds the degree of Doctor of Arts and Literature. After being graduated from college he was in charge of productions of drama, opera, and ballet of the former Imperial Theaters in Petrograd, until 1918, when he was named to the Moscow Art Theatre as an executive in charge of the repertoire of the company of that famed institution. When the Moscow Art Theatre came to America in 1923-1924-1925, he was its general manager. In 1928 he left Moscow and moved to the United States and later became an American citizen. He is a dialog director in Hollywood.

—Editor's Note.



MR. AND MRS. SILOTI
On their Golden Wedding anniversary, February 6, 1927, New York. Mrs. Siloti was the daughter of P. M. Tchaikovsky, the founder of the famous Tchaikovsky Art Gallery in Moscow.

IN THE THIRD EDITION of Grove's Dictionary, published in 1938, there is a statement: "Siloti, Alexander (b. near Kharkov, Oct. 10, 1863, d. 1919)." Fortunately, Alexander Ilyich Siloti had twenty-six more productive years to live. It must be a satisfaction for a man to read the notice of his own obituary! It was not until December 8, 1945, that he peacefully passed away in New York City at the age of eighty-two. I consider myself privileged to have known Siloti as a man and artist over a period of many years. Others who knew him intimately will also testify that he was a man of extraordinary nobility, of sublime good-heartedness, of sympathy and kindness. His attitude towards art was always one of reverence. He looked upon it as he did as a supreme manifestation of man's spiritual life. Never, nor in any respect, did he make any compromise with his artistic conscience.

It was in 1909 that I met Alexander Ilyich for the first time. The "Siloti Concerts," one of his greatest contributions to Russian musical life, were in full swing. They had become a regular St. Petersburg institution, and were admitted even beyond the Russian border, but we subscribers looked upon them as our own, and upon Siloti as a wonderful, genial host welcoming us to the home of music. We felt an unusually strong bond of artistic union with all the musicians of these concerts, and particularly with their organizer and leader—Siloti. We felt real love for the man who brought us both this music and this atmosphere, so that even my first casual meeting with him was an event for me. I was immediately charmed by his simplicity and affability, and by a wonderful sense of humor and an infectious gaiety that he saved for his intimates.

Siloti's career had been a series of glittering personal successes, beginning with his graduation from Nikolai Rubinstein's piano class at the Moscow Conservatory, when he was awarded the gold medal—the highest honor to be dreamed of by a young Russian pianist. His next three years were spent in Weimar

as a pupil of Franz Liszt, who always referred to him as one of the most talented of his many pupils, and whose relations with him were exceptionally affectionate. It was in Leipzig that Siloti made his brilliant debut in 1883 that gave him the position in Europe as one of its outstanding pianists.

His following fifteen years of acclaim as a concert pianist in Russia, Europe, Britain, and America would have been enough for any ordinary musician. He could have gone on forever, demonstrating his extraordinary combination of stately classicism and warm, lyrical romanticism. But the limited activity of a mere pianist could not satisfy the artistic aspirations of this notable musician. He wished to organize his own concerts of symphonic and chamber music, and to be a leader and participant in this freely ranging musical activity. After three years of a professorship at the Moscow Conservatory and a year as conductor of the concerts of the Moscow Philharmonic Society, Siloti moved to St. Petersburg in 1903 where the realization of his dreams began.

The moment was an auspicious one. The concerts presented by the Imperial Russian Musical Society had become ceremonies of academy-worship rather than living responses to the urgent demands of the musical public. These staid and unsatisfying programs had to be replaced with a new fresh diet—and this was exactly what Siloti provided. The "Siloti Concerts" included musical classics as well as new or experimental works by living composers; each program was planned for the audience, and from their beginning the concerts were greeted enthusiastically by the Petersburg public, an enthusiasm that was maintained until the concerts were discontinued in 1917.

The physical organization of each season was itself a large task. There were eight symphony concerts for subscribers, plus four extra concerts; there was a series of art-music evenings, and a separate series of "pop" concerts—free. (Continued on Page 374)

FRANZ LISZT WITH HIS PUPIL, A. SILOTI

Midsummer Recordings of Note

by Peter Hugh Reed

Minneapolis Symphony Orchestra, direction Dimitri Mitropoulos. Columbia set 589.
Schubert: Unfinished Symphony; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1039.

Dvořák: Symphony in E minor (From the New World); The Philadelphia Orchestra, conducted by Eugene Ormsky. Columbia set 570.

"The Grand Canyon Suite" is popular music treated sympathetically. Those who admire this score will have plenty of reason to be grateful that Toscanini has played it, for he has lavished as much care in fashioning this performance as he has on a Beethoven symphony. The recording is extraordinarily lifelike and certainly one of the features of the set.

In his early "Sylvan Suite" Prokofiev evokes for us the rites and legends of a pre-Christian people that once lived in a corner of south-eastern Europe. There is a subject affinity between this score and Stravinsky's *Le Sacre du Printemps* but the musical treatment is not the same. Prokofiev seems less involved and though he creates an illusion of primitive frenzy, his music is more spontaneous in its pursuit. Defauw and the Chicago Orchestra do justice to this virtuosic score, and the reproduction is brilliant and lifelike.

The Stravinsky work is a suite arranged from his opera of the same name. It is a colorful and fantastic score that will appeal to all who admire the composer. Firebird, Mr. Gossens and the orchestra give a good performance and the recording is realistic.

Istar has long been regarded as one of Dind's finest scores. It makes an adroit use of the theme and variations form; the theme is not heard in its entirety until the end. Istar, known as the daughter of Sin, invokes the "seven-gated abode" of the dead to release her young lover. At each gate, she is stripped of part of her beauty by the water. Here is colorful, descriptive music which requires knowledge of its poem for full appreciation of the composer's intent. The last face of this set is given up to a prelude to Dind's opera "Fervor"—a miniature tone poem, quietly reflective; and effectively interpreted.

Mitropoulos' performance of Rachmaninoff's somewhat lugubrious tone poem is more subdued than Koussevitzky's, which was released several months earlier. His interpretation of this score is admirable for his taste and musicianship, which does not seek to over-exploit its sentiment. The recording is satisfactory, but not as splendid tonally as the Koussevitzky set.

Koussevitzky recorded Schubert's symphony nearly a decade ago. His earlier performance was almost streamlined in comparison to the present one, in which there is a mellower approach and less iconoclasm. The conductor seems to have his own ideas about tempo, and certainly his slow pace at the opening of the second movement is alien to Schubert's marking. Schubert, in our estimation, has been best served in this Beethoven and Walter performance of this work.

Ormsky's performance of the familiar New World is somewhat stolid, but more admirably straightforward than Mitropoulos'. His handling of the sentiment-weighted *Largo* is especially admirable for its tenderness and avoidance of excess emotion. The playing is superb.

Stravinsky: Song of the Nightingale; The Cincinnati Symphony Orchestra, direction of Eugene Goossens. Victor set 1041.

Dind: Istar—Symphonic Variations; The San Francisco Symphony Orchestra, direction of Pierre Monteux. Victor SP set 16.

Rachmaninoff: The Isle of the Dead, Opus 29; The

ing of The Philadelphia Orchestra, well reproduced, is most persuasive.

Brahms: Concerto in D major, Opus 77; Joseph Sigeti (violin) and the Philadelphia Orchestra, conducted by Eugene Ormsky. Columbia set 603.

A magnificent performance of a great concerto, splendidly reproduced, this set deserves to make record history. Sigeti's earlier recording of this score—made in 1929 has long been admired by musician and music lover alike, but seventeen years in the career of an artist of Sigeti's stature could hardly fail to reveal a maturity of artistic purpose. Tonally, the noted violinist is freer, more poised and more consistent. There is a mating of intellect and emotion in this performance which is rare; his is an art that conceals art, for his playing is so smoothly contrived that we are never made aware of technical difficulties.

Mr. Ormsky gives the violinist intelligent and sympathetic support and the recording is excellently and faithfully captured.

Bethoven: Fidelio—Abscheulicher, wo eilst du hin; Rose Bampton (soprano) with the NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor disc 11-9110.

Mozart: The Magic Flute—Ah, I Feel to Grief and Sadness, and Don Giovanni—Batti, batti, o bel Masetto; Eleanor Steber (soprano) with Victor Orchestra, conducted by Erich Leinsdorf. Victor disc 11-9114.

Lily Pons: Waltz Album. Columbia set 603.

Carmen—Excerpts: Risé Stevens (mezzo soprano), Nadine Conner (soprano), Raoul Jobin (tenor), Robert Weede (baritone), the Metropolitan Opera Chorus and Orchestra, conducted by George Sebastian. Columbia set 607.

Puccini: Tosca—Vissi d'arte, and Gianni Schicchi—O mio babbino caro; Licia Albanese (soprano), with Victor Orchestra, conducted by Frieder Weissmann. Victor disc 11-9115.

The "Fidelio" aria is distinguished in this recording by the splendid orchestral background of Mr. Toscanini. Miss Bampton sings with intelligence but she does not let us forget that the aria is not an easy one, moreover her upper tones lack essential weight and forcefulness.

Miss Steber's singing of Zerlina's aria from "Don Giovanni" is most appealing, but her rendition of Pamina's air from "The Magic Flute" is somewhat hampered by the English text, and there are several points where her singing lacks needed definition, but the quality of her voice is pleasing.

Miss Pons' program is a hybrid one, frankly popular pieces and two operatic arias. She is at her best in the latter—the *Waltz Song* from Gounod's "Romeo and Juliet" and *O lepre hirondelle* from the "Mireille". The other selections are by Victor Herbert, Bixio, and Coward.

Risé Stevens sings the *Habanera* and the *Seguidilla* from Bizet's "Carmen" with beauty of voice and style; thereafter she falls down and does not compare favorably with other *Carmen*s. Miss Conner sings Micaela's aria with a fluttery tone, and Robert Weede gives a lusty straightforward rendition of the *Toreador* Song. Mr. Jobin sings intelligently but there is little expressive appeal to his projection of *Don Jose*'s music. He and Miss Steber contrive to make the final due a melodramatic fiasco.

Miss Albanese recalls Bori in her clean phrasing and warm temperament. Hers is a lovely lyric soprano which she uses with exceptional artistry.

A GRAND ARCANUM

"SECRET CHROMATIC ART IN THE NETHERLANDS' MOET." By Edward E. Lovinsky. (Translated from the German by Carl Buchman.) Pages, 191. Price, \$4.50. Publishers, Columbia University Press.

This work of distinguished scholarship has to do with the notable period in The Netherlands when such eminent minds as Adrian Willaert and Orlando di Lasso were seeking means of expression which would free the art of music from many of the artificialities and rigidities of its early beginning.

The study is one for very advanced students who have made themselves fully familiar with the music of that memorable period.

FOR LOVERS OF OLD FIDDLES

"THE APPRECIATION OF RARE VIOLINS." By Francis Drake Ballard. Pages, 103. Price, \$3.00. Publisher, Francis Drake Ballard.

This is a book which will be snapped up by many of the ever growing army of violin collectors. These the author places in four classes: 1. Skilled craftsmen; men who have sought to perfect themselves in the art of violin making. 2. Ardent amateurs. 3. The "dollars and cents" dealers who are obliged to "keep an eye" on the cash register. 4. The largest group of all, the "happy collectors" who are often indifferent performers. Some, however, are exceptional players.

Mr. Ballard gives advice upon how to develop a critical faculty, how to be aware of superior or inferior construction, how to detect nationalities, how the violin evolved, and information on scores of other matters which will interest all violin lovers.

THE ETERNAL SCHUBERT

"SCHUBERT." By Arthur Hutchings. Pages, 233. Price, \$2.50. Publisher, E. P. Dutton and Co., Inc.

A new and reliable list of one of the greatest masters of precious tunes the world has ever known. What does a composer do when a tune comes to him? He realizes that by various devices of changes of rhythms, contractions, extensions, and so on, a lively theme may be adapted to different purposes ranging from a simple song to a melody fit for a symphony. Many composers have had so much trouble securing good themes that many have resorted to folk tunes. Mr. Hutchings has flashed his lights upon the remarkable talents of Schubert, and with the liberal use of notation examples, points out much that the average student might never have seen.

The Appendix of this book is especially useful in that it tabulates much useful correlative information about Schubert. For instance, there is a schedule of Schubert's favorite poets, indicating that in the ten volumes of his songs, seventy-one texts were by Goethe, forty-seven by Mayröder, forty-five by Müller, forty-two by Schiller. There are only eight by Scott, and three by Shakespeare, while just six are by Heine, who was born in the same year as Schubert but out-lived him by twenty-eight years.

BOHEMIAN MASTER

"Dvořák." By Alec Robertson. Pages, 234. Price, \$2.50. Publisher, E. P. Dutton and Co., Inc.

Remove the dark figure of Dvořák from Czechoslovak music and notwithstanding the fine achievements of Stamitz, Dussek, Tomášek, Škroup, and Smetana, the greatness of the music of the country would be considerably impaired.

From his boyhood, Dvořák was a composer of pronounced melodic originality, marked sincerity, with a finely organized technic. Mr. Robertson has traced the developments of Dvořák's art as it was affected by contemporary influences, and the steps leading to the fate which seem to be necessary to burnish the careers of real masters.

The book is splendidly documented and contains much in the way of interesting incidents and anecdotes. For instance, he cites Dvořák's great interest in American locomotives, and tells how the master would ride far from the center of the city of New York to

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

watch the Chicago Express thunder by. He also regularly went to the docks to watch the moving of the great ocean liners. Dvořák died in 1904, and during the past forty years, his advances have been made in transportation. What would he have thought of the mighty Queen Elizabeth!

THE INIMITABLE GALLI-CURCI

"GALLI-CURCI'S LIFE OF SONG." By C. E. La Massena. Price, \$2.75. Pages, 336. Publishers, The Paeber Company.

Mme. Galli-Curci has been looked upon for foremost critics of many countries as one of the three most distinctive sopranos of the past one hundred years, the others being Jenny Lind and Patti. She is probably the greatest of all soprano virtuosos because of her

brilliant musical scholarship and technique. It must never be forgotten that before she became famous as a soprano she had toured successfully as a piano artist. This, together with a vocal timbre of mystic charm and hypnotic personality, made her a singer definitely sui generis. There never will be another Galli-Curci. Fortunately, before her retirement, she made over a hundred Victor records which will remain in all record collections as classic evidences of a great art and a great singer. Mr. La Massena's new book lists all of the vocal treasures which must remain a model and a guide for future generations of singers and singing students.

Mr. La Massena planned his biography as a series of fourteen cycles, encompassing the various cultural, artistic, and public activities in which Amelia, with the flawless voice charmed thousands of admirers in all parts of the world. The book is written with sympathetic understanding and is based upon a vast amount of detailed first-hand information.

AN ENGLISH PSYCHOLOGY OF MUSIC

"PSYCHOLOGY FOR MUSICIANS." By Percy C. Buck, M.A., Mus. Doc. Oxon. Pages, 115. Price, \$2.50. Publishers, Oxford University Press.

Dr. Buck's "Psychology for Musicians," first published in 1943, quickly ran into a third edition in 1945. This is not surprising, as the author, despite the fact that he has held the impressive post of Professor of Music in the universities of Dublin and London, has produced a work which is clear and scholarly, without being staid. It is in no sense a dry as dust book, but very readable application of the outstanding principles of psychology to music. In the old days, when metaphysical psychology was supposed to represent the sum total of Man's knowledge of the operations of the human mind and psyche, the novice was bewildered by nebulous statements and speculations of well meaning philosophers. With the coming of William James (1842-1910) we find a trained Yankee Yankee music and notwithstanding the fine achievements of Stamitz, Dussek, Tomášek, Škroup, and Smetana, the greatness of the music of the country would be considerably impaired.

From his boyhood, Dvořák was a composer of pronounced melodic originality, marked sincerity, with a finely organized technic. Mr. Robertson has traced the developments of Dvořák's art as it was affected by contemporary influences, and the steps leading to the fate which seem to be necessary to burnish the careers of real masters.

The book is splendidly documented and contains much in the way of interesting incidents and anecdotes. For instance, he cites Dvořák's great interest in American locomotives, and tells how the master would ride far from the center of the city of New York to



C. E. La Massena and the famous baritone, Giuseppe De Luca. Mr. La Massena is autographing a copy of his book, "Galli-Curci's Life of Song."

RECORDS

"FORWARD MARCH WITH MUSIC"

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The Successful Recital

by H. C. Hamilton

ANY RECITAL which may truthfully be termed a success, presupposes a number of things, some of which will readily occur to the average mind although others lie deeper beneath the surface. That every item on the program should be well chosen and well played, goes without saying. Young aspirants, especially, are likely to approach a program hesitantly, often through ambition not tempered with judgment. Immature pianists often fancy they have powers which do not actually exist.

An enthusiastic amateur hears a celebrated piece, for example, played by an artist, and is so captivated that he desires to do likewise. He procures the music, and practices it, at least he believes and declares that he does. The probability is that for five minutes he has been any real practice. The amateur has been trying to begin where the artist left off. Lacking both the necessary insight and technic, he maltreats the piece dutifully, while friends, unable to separate the wheat from the chaff, praise and admire. The young pianist will find his hand tired in the competent musician who has no one to bind; some sewer, whose candid comments and salutary advice, while unpleasant to self-pride, may bear fruit later—if the amateur be wise.

All things attempted on the public platform at recitals should be what the player can both mentally and technically, cope with enough to provide an audience with "going all to pieces." The work should be not only memorized, but so thoroughly digested that all the whys and wherefores are a matter of intelligent understanding. When the composition becomes, in a sense, the player's property.

This logically suggests the importance of selecting only what the player can grasp, appreciate, and, so to speak, relish as part of his being. Music then ceases to be just so many notes, skillfully arranged; the many diverse sounds, impotent as units, now become the outward symbol of some inner spiritual glow. There is something quite so disconcerting to an audience as to see a musical novice trying to ride a bucking bronco. The effort is tragic. Every piece on a recital program should be obviously within the grasp of the performer, so that the audience admires the pupil's mastery.

Audience Reaction

Granted that the pieces under preparation are admirably suited to the player, another most important point comes up for consideration: the probable effect upon the audience. In a sense, splendid masterful playing makes its own appeal—from the standpoint of the Lessons' own cleverness, whether it be on a circus trapeze or the keyboard of a grand piano. And in this age of speed, mere rapidity of motion alone has its thousands of devotees.

Yet, in the musical world one cannot be forever satisfied with impetuous technique alone. The reflective hearer demands ideas, and the pianists who continue to hold unflinching interest are no less poets than they are superlative technicians. It is no secret that the most successful artists before the public today are those with a genuine musical message.

"The things in music most easily followed are melody and rhythm. This truth should never be neglected. In spite of all our super sophistication, the great majority of people are yet but little in advance of time and tune. They sense harmony in a vague way; some like variations; and a few unconsciously possess the contrapuntal instinct—they enjoy hearing two themes played simultaneously; of the type commonly associated with brass band. A feeling for form is not totally absent. Audiences cordially dislike a composition which they

describe as, "I couldn't make head or tail of it."

The consecutive arrangement of program material calls for more than passing notice. Style, key, and dimension, all play their part here. Every number finding a place on the program should be considered, not in the light of its merits alone, but on how the reaction will be on what precedes or follows.

A matter of first importance is not to allow any one key to become unpleasantly prominent. If, for example, a Prelude, a Nocturne, and a Mazurka, all in D minor, are grouped together, the ear is soon conscious of little else than D. Two slow movements should rarely be played in succession; and anything which brings into particular prominence the bass of the piano, should be followed by something featuring more markedly the upper portion of the keyboard.

Anything severely classic in contour cannot be appreciated to the full if it be placed immediately after some obvious sweetie such as a composition of Liszt, Borowski or Moszkowski. And in lieu of a formal sonata, the four separate movements may be replaced by three or four varied selections, each moderate in length and last ending in the same key. The modern device makes a very pleasing modern "Suite," and admits of great ingenuity and taste in the choosing.

Moreover it is well to have in mind the continual development of an idea. At the high lights of the program should not anticipate the final climax, which should be the last word in the finest performance the recitalist can attain.

A Good Piano Necessary

The piano should be, from the standpoint of action, the best obtainable to respond to the player's individual touch. Some actions are light and elastic in their rebound; others heavy, with a maddeningly slow come-back, the latter being the mark of a recitalist—can easily upset the equilibrium of even the most experienced. Every pianist has learned to play on the instrument which suits him so that it is like driving a first class car over evenly paved roads.

The wretched pianos yet to be found in some schools and churches are a standing rebuke to institutions able to afford the best. But when no familiar or easily adaptable instrument can be had, the player should devote at least one hour's practice on the piano in question; otherwise the "stranger" may not respond sympathetically on the night of the recital. And with a feeling of disgust and abject discouragement, the concert giver will declare—and perhaps rightly too—that he "played worse than ever."

In order to illustrate the process used in building a program, the writer describes one he recently planned for an average audience from the standpoint of musical discernment.

Everything was arranged with an eye single to holding the interest. First the opening number Chopin's exquisite *Berceuse* had been chosen, it being the writer's experience that to induce a contemplative mood at the beginning has some advantages over the more dramatic and showy "On to the battle" type of introduction. Such a quiet beginning also gives the player more time in which to "find himself"; during a hurried tempo he can, with a certain degree of composure, adjust his mind to the physical state of the keyboard conditions, too, the mind, like a sensitive photographic plate, receives from the hearers a more accurate insight into the atmosphere. In short, he will often find, in quiet playing, a splendid opportunity to establish that bond of sympathy; such an all important factor

in every successful concert. In addition, the almost hypnotic appeal of this matchless *Cradle Song* cases its spell over every listener; few can listen to it unmoved.

The number immediately following the *Berceuse* was the *Valze in A-flat*, by the same composer, which he introduces by the jubilant fanfare like:



These two numbers make an excellent contrast. They are not only remarkable examples of Chopin's genius, and intrinsically worth while in themselves; but the differences in key, tempo, and dynamics arrest the attention—when grouped together—in a way little short of startling. Character, so far as it applies to individual keys, remains a matter yet unsettled among musicians. The key of A-flat may or may not be a "bright" key, in itself. But immediately following the key of D-flat, it is certain when one changes from any given key to its dominant, the effect is bright; if the change from D-flat to the subdominant the ear is conscious of some thing more "melancholy." Had this particular *Valze* been written in G-flat—the subdominant of D-flat—and then been played after the *Berceuse*, the desired brightness and sparkling gaiety would have been largely absent.

After a vocal number, the piano was heard again in two short Chopin numbers: first in G-flat, and the well known *Minute Valze* in D-flat.

The first scintillates at the beginning with very little bass—always a pleasing novelty—and the middle section, a most expressive lyric, never fails to please all who like a "rhapsody." The fact, that many a recitalist, source—conscious or otherwise—where Victor Hogue obtained his theme for *Al Sweet Mystery of Life*. However this melodic and harmonic sequence occurs in many other compositions.

"The *Minute Valze*, with its moto perpetuo like movement, never fails to 'get' the listener. Fairly showy for its moderate technical demands, this dazzling trifle becomes something of a sensation under a virtuoso's fingers. The writer shall never forget de Pachmann's playing of it.

Following this, to make a three part "Suite," the key of G-flat was resumed, in that most fascinating bit of double note work by Vortsch, *Staccato Caprice*. This proved to be one of the most successful points on the entire program. Fairlylike, the whole composition literally dashes from start to finish. Doubtless note playing in the upper portion of the keyboard is a pianistic effect where the peculiar charm of the piano cannot be rivaled.

A Mendelssohn Group

The next group chosen gave the stage a Mendelssohn, by three of his songs: *Wings of the Spring Song, Consolation, and Hunting Song*. The writer can well remember how for years the *Spring Song* made him avoid in his public performances, because it had not, in his opinion, been satisfactorily classified. Every composition, to become a player's own, and with broadest sense, must possess or reflect some "mood." Ever much thought the writer decided that the *Spring Song*—a hymn, at least—a scherzo, and as such he has always since played it. Not too much pedal: the sky must not be overcast.

Consolation was transposed to the key of F; a drop, modulating, into the new and more distant tonality of a second relationship key. Single melodic notes alone were relegated to the right hand, so that more arm weight could be brought to bear on each element. In these two numbers are introduced three elements of change: a rather distant key tonality; a totally different type of beginning; and a broad singing tone. Also a much slower tempo.

"Hunting Song, virile, rhythmic with its unmistakable 'saw'—clipped the group by a return to the key of A. Once more brought to the height of the *Spring Song*. Effect of newness, but to the key of A-flat, it establishes unity. Could the effect, from any viewpoint, be as gripping, had *Consolation*, in its original key of E. Too much sameness would have resulted. The writer found in the key of F, new interest. (Continued on Page 415)

ORGAN ACCOMPANIMENT is almost entirely associated with the music of the church. The church organ has an equal responsibility with the minister in building a service that will be uplifting and inspiring. In fact, the organist must make or mar a church service, quite often being himself unaware of his shortcomings. A good organ accompanist can inspire spiritual congregational singing, or again he can pull through a mediocre choir or an indifferent soloist. While there has been a steady improvement in organ playing during the past decade, far too many organists give more attention to solo playing than to the equally vital side of their art, that of being a capable accompanist. We have again and again heard organists play a difficult prelude with first rate musicianship, only to have them mess up a simple anthem by a poorly played and indifferent accompaniment.

An organist must have a certain amount of technical facility and he must manage his instrument well in order to get some sort of variety. He must realize that he is responsible for the initiative, and he must be able to judge when to change and when he may relax, for the real art of choral accompaniment on any instrument is the adequate support of the singers.

Upon taking up his work in a church, the first thing an organist should do is to try the organ and note down in writing the relative effects of each department of the instrument with the swell open and closed. He should make notes as to which section he likes best, and so on, while at the keyboard. Then he should have a friend play while he goes into the various parts of the church and listens to the effects of the organ in the building, comparing what he hears with his own written notes. In many cases he will be astonished at the difference in the effect at the keyboard, to that of the same stop in the church. An organist should know which parts of the church he is going to accompany can hear and feel best; he can then adjust things accordingly with far better chance of success, and this is equally true for large or small instruments and churches.

The first thing in organ playing is rhythmic vitality; organ playing must be alive at all costs. The commonest fault in organ accompaniment is dragging. No choir or congregation can sing with enthusiasm when the organist drags. The organist should always be free from a trace of a beat ahead. There is a knack about this which comes from experience and of course the actual time varies according to the building and the position of the organ in relation to the choir and congregation. There should be no feeling that the organ is constantly driving, but it is impossible for a choir or congregation to sing enthusiastically without some drive from the organ in the first instance.

Phrasing and Registration

The purpose of playing the hymn over is to enable the choir and congregation to sing with ease. It is best to play it on fairly quiet stops without pedal, the important thing being that it must be played over at the rhythm at which it is to be sung. During the hymn singing it is not to be constant pumping of the foot; however, there must always be adequate support. The rhythm must be firm at all times with good crisp phrasing to coincide with the sense of the words, and each new phrase should be clearly enunciated without interruption.

As to registration, nothing disturbs a congregation probably more than a sudden reduction in organ tone. A broad treatment is best without the sense of constant pumping of the foot. The organist should use our largest churches. Two effective ways of making the tune stand out are by playing the melody in octaves with the right hand and playing the melody on a heavier stop in the left hand. The tone of the pedals in the lower octave is quite all right and often helps to give weight and support, but like everything else it can be overcome. Without doubt one or even two voices may well be played in the right hand or perhaps better still, with only an eight foot pedal stop.

Filling in the harmony needs to be done with care, and where the singing is in unison it is a relief to vary the harmony of the accompaniment. It is not easy, money, this is not difficult; for others we recommend the study of some of the books on the subject which have appeared during the past year or so.

There is a real difficulty in the accompanying of choir

The Art of Organ Accompaniment

by Roland Diggle, Mus. Doc.

On the organ the greatest danger lies in the treatment of the extreme upper and lower parts of the instrument. To use the Great Diapasons and Chorus reeds extremely high, is bound to produce noise; to have all this noise with an inadequate pedal is bound to produce a bad balance. Organists are given to playing the tune as a solo with the right hand say on the Great Diapason and the left on the Swell, but it would be much better to play the tune with the left on the Great in the tenor octave and with the right hand play the harmony and the tune on the Swell. The same idea can often be utilized in ordinary accompaniment. It is only by the application of this principle when once they are started to let the left hand and pedals supply the weight on the Great and the right hand lighten off on the Swell. This is especially useful to accompany a solo voice when you require weight without noise. Singers feel the pedal when they are actually singing, more than any other part of the organ and it is necessary to keep the pedals up to time especially as these pipes are the slowest to speak.

Attention to Balance

In the accompaniment of solos and anthems the same principles apply. There must be the same adequate and timely support of the same attention to balance. The organist must always be on the alert for any sign of faulty intonation on the part of the choir or soloist. Quite often this faultiness may be due to the fact that they cannot hear the tune with the left on the Great in the tenor octave and with the right hand play the harmony and the tune on the Swell. The same idea can often be utilized in ordinary accompaniment. It is only by the application of this principle when once they are started to let the left hand and pedals supply the weight on the Great and the right hand lighten off on the Swell. This is especially useful to accompany a solo voice when you require weight without noise. Singers feel the pedal when they are actually singing, more than any other part of the organ and it is necessary to keep the pedals up to time especially as these pipes are the slowest to speak.

Both from the rhythmic and emotional standpoint the organist is at a disadvantage as compared with other instrumentalists. In the process of changing stops it is easy for him to be momentarily distracted, which will of necessity disturb the general balance of the rhythm and of course interfere with the work of the soloist. It often becomes a question of deciding between a good rhythmic performance on the one hand and some interesting registration on the other. In such cases it is far better to adopt the simpler and more direct and give almost undivided attention to that, which in the long run, is the basis of all good organ accompaning, namely, control and rhythmic grip.

The accompanist must be on the alert for constant changes of stops are necessary. There must, of course, be some enterprise in the matter, but speaking broadly, the simpler the scheme of registration the better. The more likelihood there is of a really good interpretation. In a satisfying performance the rhythmic flow and the emotional balance of the music must be preserved at all costs. Let there be discreet use of the Swell Pedal instead of constant pumping of the foot. It may be often. No part of the organ is so abused by organists, especially in accompaniment, as this poor pedal. Even more discreet should be the use of the Tremulant; if this device is used at all it should be in very small doses.

All this implies nervous and mental control and that sense of confidence that can only be acquired by a long and careful preparation of the part. The more this sense of confidence is avoided and that unity, repose, and feeling of cooperation, which are

the essentials of an artistic performance, be assured. Unfortunately organists are often expected to provide musical effects from instruments which are wanting either in beauty of tone or in balance and proportion of tone, and a bad organ, particularly in a nonresonant building must of necessity deaden the artistic sense of any player. It is not always the accompanist who is at fault; he cannot produce impossible things. Unless the Pedal organ is adequate he cannot get sufficient weight to balance the rest of the organ, which may, and often is, exceedingly overpowering at the top; nevertheless he can modify his use of the noisy part of the instrument in order to balance whatever pedal weight may be available. By doing so, he will show artistic sense although he may not be popular since many people associate the organ with mere noise.

On the organ the greatest danger lies in the treatment of the extreme upper and lower parts of the instrument. To use the Great Diapasons and Chorus reeds extremely high, is bound to produce noise; to have all this noise with an inadequate pedal is bound to produce a bad balance. Organists are given to playing the tune as a solo with the right hand say on the Great Diapason and the left on the Swell, but it would be much better to play the tune with the left on the Great in the tenor octave and with the right hand play the harmony and the tune on the Swell. The same idea can often be utilized in ordinary accompaniment. It is only by the application of this principle when once they are started to let the left hand and pedals supply the weight on the Great and the right hand lighten off on the Swell. This is especially useful to accompany a solo voice when you require weight without noise. Singers feel the pedal when they are actually singing, more than any other part of the organ and it is necessary to keep the pedals up to time especially as these pipes are the slowest to speak.

A Staccato Pedal

The broad general principle is that the tonal structure must be preserved, the tonal superstructure, and that to preserve balance and proportion of tone these conditions can only remain by adding weight of tone, first from the bottom and reducing weight from the top. It is only by the application of this principle that stops can be added or withdrawn unobtrusively, producing that subtlety of effect which is so effective in all organ playing.

The most important thing in the pedal organ is one of the most important things for the accompanist and it is often possible to give definition by use of staccato pedal. In the accompaniment of more elaborate music the same principles apply although greater technical facility is required. It is important to realize that if the voices are placed low, they are easily overpowered, a fact which so often serves to be forgotten.

In playing an accompaniment originally written for the orchestra the great danger is that of being too literal. The aim should be to get a general atmosphere of orchestral color without destroying the organ character. Give as much care to the preparation of the accompaniment as you have to play on Sunday as you do to your organ prelude. Where possible have a friend play a service for you once in awhile so that you may sit in the congregation and judge things for yourself. If you find that certain stops or combinations sound badly experiment with them until you find how they may be improved; if too bad leave them out altogether. Never forget that the small church and organ need just as much care and thought as the large city church.



CLEVELAND HEIGHTS MADRIGAL SINGERS, CLEVELAND, OHIO

Youth Must Be Served

Young Folks Demand Modern "Likable Music"
as Well as Ancient Classics

by George F. Strickling

AT THE Music Educators National Conference which was held in Cleveland last March, I was asked to present two of our small ensembles at the consultant meeting for demonstrations in that field. Before accepting the invitation I frankly informed the chairman that our small groups were of only popular music. In the case of the boys' quartet it was music sponsored by that rapidly growing male quartet organization known as S.P.E.B.Q.A. However, he insisted they perform, and so on the day of the meeting, our senior girls' trio and senior boys' quartet made the trip downtown to sing for a capacity filled meeting room.

Before they sang, I carefully explained to the music directors why and how these small groups came to be formed. They were not organized for this single demonstration, as is so often the case with conference ensembles, but these senior groups had been working hard each made about seventy-five appearances. In addition to these senior ensembles there are two similar ones made up of juniors, so each year we have four of these highly popular groups ready to send into the community to sing for such affairs as service club dinners, women's club meetings, church suppers, and possible to take a large choir of eighty members. These four groups are carefully selected from the members of our choir.

Well, after they had sung—the girls who are known as the "Harmonettes" singing two songs, one of which was *Holiday for Strings*, and the boys known as the

"Harmonettes" doing two songs, one of which was *Coney Island Babe*—the assembled educators proceeded to discuss what they had just heard. Many of them frankly showed by their applause that they had really enjoyed the music, but a few of the "long-haired" variety just couldn't relax and smile, and they brought up the question as to whether it was "music education" or not. Certainly it was music education, learning to sing—good or bad, is music education. Our choir in Omnipotent concert this season sang the *Patrem* and *Star Dust*. Was the latter symphonic arrangement? or they also sang a very fine symphonic arrangement of *Stately* was for it proved to be just as difficult a number to learn as the Bach selection. Now I haven't said anything as to whether it was "good" music,—the question was—is it "music education."

The group which sang before ours had produced music of the madrigal period, and the group which followed sang similar music, so really the juxtaposition of seventeenth century music with twentieth century music was a fortunate thing in bringing out a discussion on music in line with the sub-title of this article. It focused attention on this problem which music direc-

tors have to face. Before we took for the European label on a work of art or manuscript article before we were ready to judge its excellence. Now the future, we wonder how difficult it will be for pupils to adjust themselves to a different trademark. In higher musical circles, opera and symphony orchestras—managers are still dazzled with the European brand of singer, player, and director, so our local products have to face competition from artists who may be no whit the better but whose positions are enhanced by having been born in Europe.

Not a Horse and Buggy Age

None of the music teachers at the conference drove to Cleveland with a horse and buggy. They long since have recognized and accepted the fact we are living in an age of spark plugs, radar, and modern, dazzling scientific realities, but when it comes to music they obstinately put on their "looking-backward" glasses and insist on dishing out to our twentieth century youngsters music of older centuries. When these teachers with read a magazine they do not go to a library and drag out Sir Roger de Coverley's articles which appeared in the "Spectator," but if there isn't anything at fingertip-reach they go to the corner drug store and buy a magazine filled with contemporary articles and pictures with scenes of today. Peppy's Diary no longer holds them in thrall, for our newspaper columnists have adopted Peppy's keyhole-peering style of reporting and feed us with the latest on Hollywood divorces and accouchements. But these are the very same people who want to limit the musical experiences of their students to music of Peppy's period.

Human behavior is one of the most interesting studies of all. People are funny, and their moods and reactions amazing. Take the matter of church hymns. You choir directors know how hard it is to sell your congregation and even your pastor on the purchase of a new hymnal, and when you get the new books the antagonism met from both sources at the introduction of a new hymn. In my church we haven't sung a new hymn from the Methodist Hymnal in three years. Yet all of the old favorites: *Abide with Me*; *My Faith Looks Up to Thee*; and *The Old Rugged Cross*, were shining new at one time. How in the world did the choir directors in their days overcome congregational and pastoral inertia and get those new hymns learned? If they could do it—aren't we less able? These very same obstinate people will break their necks and pocketbooks to get a new car, a new dress, or a new living room suite, yet they resist with the most fanatical resistance the effort of a choir director to teach them a new hymn. They would fire a choirmaster who used the same dozen anthems throughout the church year, but they are willing to limit their hymnsinging to a bare dozen hymns "which mother sang."

Singing for Enjoyment

In 1939 I gave a talk in Detroit to the members of the North Central Section of the Music Educators Conference, at which time I advocated the use of more modern music in our choral work. Prior to that Dr. Otto Metzger had raised the question as to whether we might not be using too much music of a foreign flavor and of a by-gone day, and whether the music of the medieval Italian, early English and Russian composers was the music best suited for our high school singers. Several years before that we had started including in our annual concert program a new number on the order of *When Day Is Done* or *Star Dust*, but the choral directors and music educators of that period seem to have downed their noses at me through their prince-bi-focals and brasses and I am sure I was leaving down the standards which they had so assiduously raised and had no zealously enforced. But the day came a few years ago when one of these critics edited a book for high school use in which it was to be found at least six songs by Cole Porter, Irving Berlin, George Gershwin and others, so the position I had taken was vindicated by one of my erstwhile critics.

Why must we be so narrow when it comes to the consideration of what is good for high school people in the choral music field? I have no fault to find with the music of the nineteenth century and that of the succeeding four centuries, but I rise to say that the progress and evolution of (Continued on Page 42)

MEMBERS of the orthodontic profession have long known that irregularities of the teeth and their supporting structures interfere with many and diverse functions for which these parts are utilized in the process of ordinary living. For this reason the profession systematically has altered dental irregularities in such a way as to obtain a greater adequacy of function. It is not important here to depart into a technical discussion of the many kinds of irregularities that are found, nor to discuss the several functions with which they interfere. It is sufficient to recognize that wind instrument playing is one of the group of functions that depend, at least in part, upon the teeth and their supporting structure. The jaws, the teeth, the lips, and associated structures are used continuously in the playing of wind instruments. For this reason it is important to the musician to be able to use these structures at their best functioning level in order to fulfill adequately the varied and often difficult musical requirements. These dento-facial features as well as the mouthpieces of wind instruments are not fixed in form. Rather, they both differ widely from individual to individual. Their functions are also likely to be different, at times permitting easy adaptation to the instrumental mouthpiece, and at other times making this adaptation very difficult. This presentation is concerned with the adaptation of different structural types of embouchure.

In order to clarify the discussion it seems desirable briefly to point out some of the major anatomical features of the face and to describe some of the differences in these structures.

Discrepancies in Jaw Relationship

The upper and lower jaws make up the greater portion of the bony framework of the face. The upper jaw is attached directly to the other bones of the head and is immobile. The lower jaw is attached to the base of the skull by ligaments and muscles and has relative mobility and complete freedom of movement. Normally facial development is such that the lower jaw rests directly below the upper and is of equal size. Movement in function from the position of rest is difficult for the lower jaw, and in many cases the structural differences between the lower and the upper jaws are so great that the freedom of motion of the lower jaw is inadequate and adaptation to embouchure, which utilizes both jaws and adjacent structures, is impaired. Two structural departures from the normal relationship are important. In one of these the lower jaw is smaller and retruded behind the upper jaw. This condition, retrusion, called distocclusion by the orthodontist, is sufficiently severe to warrant correction in approximately ten to fifteen per cent of the population. In the other of these the lower jaw is larger and is protruded in front of the upper jaw, called mesiocclusion, needs correction in about five per cent of the population. When either of these relationships appears, the individual must shift the lower jaw a marked amount to get satisfactory adaptation to the instrument. When it is possible to make this shift, and often the difference is so great that it is not, considerable strain is placed upon the musculature, and fatigue occurs very rapidly. When function is impaired, the possible structural modification through orthodontic treatment is recommended.

These discrepancies in jaw relationship are important because they affect the positioning of the teeth and the lips which directly support the instrumental mouthpiece during adjustment to embouchure. The teeth are held in the bone of each jaw and vary in shape and size according to their position and relation. Ideally they closely approximate one another, are well aligned, and form an arch similar in outline to the shape of the bone. When the jaws are of equal size they can easily be closed allowing the lower teeth to rest against the upper teeth and the lips to form a like teeth striking one another. Here the upper front teeth overlap the lowers by approximately one third of the crowns of the latter. This relationship of the upper and lower teeth is important, for, if badly, frequently the individual alignment of the teeth is even distorted. These dental irregularities may occur in normal jaw relationship. They also may be associated with retrusion or protrusion of the jaws.

Dento-Facial Irregularity

How It Influences Wind Instrument Embouchure

by Edward A. Cheney, D.D.S., M.S.

and Byron O. Hughes, Ph.D.

University of Michigan

The following article by Drs. Edward A. Cheney and Byron O. Hughes is the first of a series of three articles pertaining to the subject of the effect of dento-facial irregularities upon the embouchure of wind instrument players. While this subject is not entirely new, the scientific findings are only recent and prove conclusively that teachers of wind instruments have believed for several years. The adoption of wind instruments to the student body has been a problem for teachers. It is hoped that the findings by Dr. Cheney and Hughes will do much to provide information for establishing adaptations and other physical tests for the beginner of the wind instrument.

—EASTON'S Note.

In any case, they are likely to interfere with function. For example, we see mouths in which the anterior or posterior teeth are missing due to extraction or congenital absence. Often the teeth are very small and/or widely spaced in the jaw bone. Crowding of teeth in the upper arch, in the lower, or in both arches occurs very often. They may be sharply rotated, they may overlap, one or more of the upper front teeth may be on the inside of the lowers, or individual teeth may be forced to erupt far out of their normal position. Whether spaced or overlapped, the teeth may incline outward or tip backward. Sometimes the upper front teeth entirely overlap the lowers in a deep over bite or, as in open bite, they may fall completely to come together. These are but a few of the many irregularities which complicate the production of satisfactory embouchure.

Lip Flexibility and Other Conditions

In addition to the above listed irregularities we must also consider the variations in the soft tissues which cover the bony framework of the face and jaws. These are the lips, the cheeks, the skin, and similar features. In general, these features conform to the shape of the bones and teeth they cover. The lips are, however, quite flexible in form and function, and are influenced by their attachments to the base of the jaws. Much of lip flexibility is due to the nature and textures of the tissues. These vary a great deal and have as much to do with lip activity in function as does the inherent ability of the individual who controls them. In addition, the use of the lips as result of habits or mannerisms may also affect their ultimate shape and form. We may, then, expect to find a great deal of variation in the combinations of lip length and thickness which we observe. And, since it is difficult to measure their over-all size, our consideration of their length or thickness must be based upon their relationship to the rest of the face. This is at times, most difficult an estimation of their qualifications for adaptation to function.

It appears, then, that there are a great many irregularities of the jaws, the teeth, the lips, and associated structures which we must consider when studying their role in the development of embouchure. This

is especially true when we realize that the majority of people have dento-facial irregularities of some type. An opportunity was provided to appraise some of the interferences that dental irregularities impose upon wind instrument playing. An experiment was set up for this purpose. It was designed to estimate the role of the teeth, lips, jaws, and related structures in the development of embouchure, and to study the adjustment of these parts to embouchure. Material for study was obtained by examining one hundred wind instrumentalists selected from members of the University of Michigan bands, students in the University School of Music, and music teachers in Ann Arbor during the academic year of 1943-44. The selection of individuals for examination was based on musicianship and the types of instruments played. Although variable degrees of musical ability were represented the aggregate was of a semiprofessional nature.

Observations and Analyses

Two sets of observations were obtained on each individual. The first was centered upon the major features of the dento-facial complex. These previously have been discussed. The features examined were those which appeared to be the most important in the playing of wind instruments. In this study the relationship of the jaws as they support the teeth and lips, the teeth in the front part of the mouth, and the lips themselves were all examined. Special care was taken to grade each type of irregularity as it varied between individuals. Estimates of relative lip thickness and length, arch form, and tooth length were included. Secondly, an evaluation of embouchure was made. Questions designed to uncover difficulties in adjustment were asked of each instrumentalist and the types of instrument to which he adjusted poorly, if any, were recorded. Whenever possible, case histories were taken to record the details of adaptation problems. In this manner information was obtained enabling an examination of the various types of facial form as they adjusted to the mouthpieces of the different groups of wind instruments. Although musical ability probably attains considerable importance, the data collected for study do not permit more than a very rough appraisal of its contribution to the problems under examination.

Analysis with regard to the type of instrument played was simplified by dividing all musicians into three groups. These included (1) individuals playing small brass mouthpiece instruments, (2) individuals playing large brass mouthpiece instruments, (Continued on Page 413)

BAND, ORCHESTRA
and CHORUS
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

BAND and ORCHESTRA
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"FORWARD MARCH WITH MUSIC"

How Does the Singer Break Into Radio?

by Rose Heylbut

In its January issue, THE ENRUIS set forth the steps by which the serious young pianist who may never reach Horowitz heights can still find interesting and lucrative openings in radio. At that conference, Mr. H. Leopold Spitzley, of the National Broadcasting Company, spoke of the network's ensemble, orchestral, and "stand-by" pianists. Since that issue reached the newstands, THE ENRUIS has been deluged with requests to set forth similar material on careers for young singers. The problem is to learn what radio has to offer the earnest vocalist who is not a Lily Pons, and how that opportunity may be secured. Again, THE ENRUIS has asked officials of the NBC, the world's largest network, to "fill him." —Enrui's Note.

THERE ARE two ways in which the unestablished and unstarred young singer can break into radio, and it may be stated at the start that neither is easy. One is by way of solo "spots," the other by way of the chorus. As regards soloists, NBC maintains an open-door policy, granting auditions to all who ask for them, and giving about five hundred such auditions each month. An audition board sits every business day, during day-time hours only. This service is open to solo aspirants only, since NBC neither maintains nor builds staff choruses. Mrs. Georgia Fuller, Supervisor of Bookings, Castings and Auditions for NBC explains what happens.

"Candidates may apply for an NBC audition by mail or by telephone," Mrs. Fuller explains, "but I prefer telephone applications so that all details may be made clear without time-taking correspondence. Briefly, these details are as follows: candidates must bring their own music, in the key in which they wish to sing, and they must use our accompanists. Naturally, the preliminary request should specify the type of audition they want—for singing or acting—since a mere inquiry about an 'audition' tells us nothing about what to expect. The first audition, open to all applicants, is given

by one of our musical directors. He listens sharply for voice quality, production, technique, and projection. If he recommends the candidate for further auditioning, a date is fixed in about a month's time. At the second audition, the candidate is given time to rehearse with our accompanist and a recording of the audition is made on acetate. This acetate is submitted to the Musical Production Committee. If the committee finds the recording sufficiently promising, they send it with their recommendation to the Program Board. If the Program Board passes favorably on the acetate recording—and its say is the final one—the candidate is accepted by NBC. But—and this is important—"but"—acceptance of this kind is not synonymous with an immediate engagement. It means simply that the name of the successful candidate is put on file in our Booking Department, and used as a backlog of talent on which we can call. The file list is a full one, and no one's chance of being called quickly is exactly sensational; on the other hand, each candidate can feel that he gets attention. According to the needs of the many programs developed by NBC, musical directors ranging from swing-band conductors to Toscanini himself consult our files, knowing that the

DON CRAIG
Choral conductor, assistant to Fred Waring

names they find there have been tested and checked."

Since no chorus is maintained at NBC, there is exactly no opportunity at the network for choral building. Networks and advertising agencies that build musical programs apply for choral material to professional choral directors—men like Meyer Rapoport, Lyn Murray, Ken Christie, Ben Yost, Peter Withouisky, and others who make a business of assembling and training choral groups, and supplying them in units ranging from about eight to about forty voices, as required. The choral candidate's best chance, then, is to gain admission to one of these choral groups. In applying, he should bear in mind that *voice alone* is seldom engaged unless it is fortified by musicianship, "some experience (not necessarily professional) and, above all, a sound ability to read music," for, for example, a show like the "Telephone Hour" would need a chorus on a given program, the builders of that Hour would in all likelihood apply to one of these professional choral directors, and be serviced with a complete chorus. The public would hear that chorus over the NBC; however, the chorus would not be part of the NBC.

The Necessary Considerations

Endeavoring to put the fullest possible material before young singers, THE ENRUIS turned to Don Craig, Fred Waring's assistant in charge of choral rehearsals. Mr. Craig states that the radio choral field is even more limited than that of the "stand-by" pianist. Many radio stations maintain at least one pianist, but paying choral work is available only in the large cities, chiefly in New York and Los Angeles. Though the Fred Waring organization does not train choruses to supply other radio shows, its method of procedure in selecting members for its own group will stand as a safe example of what the young singer may expect.

"Admission to our chorus, or any other chorus for that matter, is gained only by audition," says Mr. Craig. "Let me outline the points on which decision is made. First come considerations of voice—though these are by no means the only considerations. Besides revealing a good voice quality, the singer must demonstrate an ability to sing all kinds of music convincingly. The same chorus that accompanies an operatic soloist in one number may have to sing a swing number later in the same program, and all the singers must be able to perform all types of music. I cannot sufficiently stress the need for such versatility in (Continued on Page 420)

HIGHWAYS IN MELODY
The chorus of "Cities Service"

"FORWARD MARCH WITH MUSIC"

THE ENRUIS

IT OFTEN HAPPENS that a violinist will be exceedingly clever in producing clean, true harmonics, yet not have the faintest idea what a harmonic is, or know anything of the natural physical laws which govern vibrating strings.

Students have said to me, "I read a great deal about overtones, harmonics, and such but I cannot understand it. There are so many mathematical formulas, such complicated explanations. It all sounds so difficult." Well, it is difficult. It is always hard for finite human beings to make adequate explanations of even the most elementary law of this wonderful universe. And why not? The simplest thing in God's world contains the seed of eternity. No wonder we are soon over our heads in dark waters. We see a little, and that "darkly." Then, with sophomoric erudition, we use thousands of words to clutter up the atmosphere in trying to "explain," setting back snugly with an expression of "Well, I fixed that problem beyond any shadow of doubt! Or did I?"

So we have no false hope, in this brief discussion, of producing any miracle of lucidity. We simply want, if possible, by culling and condensing from the findings of more scholarly writers, to offer some interesting facts and fancies about this marvel of marvels, vibration.

The very word is a magic one with which to conjure. Vibrate—to be alive, for all living things are in motion and only death is still. This world of ours, the planets, the stars and the moon, all have the vibratory rhythms. And vibration, under certain conditions, becomes music.

Poets have used this thought from time immemorial, "The morning breeze on a string." "The music of the spheres," "celestial harmonies," all these phrases show the intuitive knowledge that the universe is a great harmonious whole, vibrating in accordance with Divine law.

As in many other natural phenomena, we recognize certain propensities in vibrating materials but are unable to understand why they act as they do. Much is known about electricity. But who knows what it is? Much has been discovered about vibration, but the why of it is one of the secrets of the Creator.

A Simple Illustration

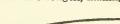
If a string is tightly stretched and then plucked or bowed, it gives forth a tone. The pitch of this tone depends upon the length and tension of the string. This sounds very simple but is, in reality, complex beyond imagination. Leaving out entirely the marvel of the human ear, which receives these resulting air waves and transforms them into "tone," the constitution of the tone itself is an incredible mass of complexity.

Let me illustrate in this way. Here is a book, say, with a dark red cover. It is definitely dark red to the eye. But if an artist wished to reproduce that color on his canvas, he would use many colors, mixing and blending until he had the exact shade. After mixing, no trace of the individual colors would be seen—simply the blended and complete dark red.

A musical tone is quite similar. While a certain tone (called the fundamental), comes to the ear, it is actually composed of myriads of other notes, all vibrating in one strong, definite pitch. These other notes, this "cloud of witnesses" surrounding the fundamental, are called overtones or harmonics. Without them, for it is possible to eliminate them with certain equipment, the tone is thin and colorless. They enrich and strengthen the fundamental. A poor violin, a cheap radio or victrola, has a "tinny" thin, white quality because the instrument is not sensitive enough to pick up the overtones.

A violinist who plays in tune has a far richer tone than one whose intonation is faulty. Each truly played note awakens his open strings to sympathetic vibration and re-inforces them.

A string when plucked or bowed vibrates through out its entire length, making an ellipse thus:



But the string does more than this! If you had the opportunity to visit a physics laboratory you might see a piece of equipment consisting of a very long, stretched string, set in motion by a motor. Watching this string as it started to vibrate you would first see the ellipse;



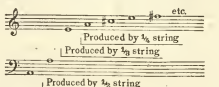
FELICE DE HORVATH

then the string would divide in the middle, forming a figure eight thus:



Each half will vibrate twice as fast as the original length of string, putting on the air a tone twice as high. Then the string divides itself into thirds, fourths, fifths—on, and on, into infinity, each smaller portion of string producing its own tone which joins in the general mixture. This complete series, emanating from a single tone is called "the chord of Nature" and with terrific implications for those who have imagination!

Fortunately for our ears, very few of the overtones or harmonics are audible as separate entities, for many of them are strongly dissonant, not belonging to the tempered scale we use, but the absolute, physical, pure scale. Without any mathematical formulas to cause distress, here is a chart showing the so-called Chord of Nature arising from the tone of A



Each spot in the string where a division occurs is



"FORWARD MARCH WITH MUSIC"

The Mystery of Vibrations

by Felice de Horvath

Felice de Horvath is a violinist (former teacher of Corroll Glenn) and the author of text books for violinists and theory articles on musical subjects. For many years, he was associated with the University of South Carolina, resigning to devote more time to writing. —Enrui's Note.

called a nodal point. At these points the vibrations are almost nonexistent and a violinist, if he will place his finger lightly on such a spot, will be able to damp out, temporarily, the fundamental sound and allow only the harmonic to be heard. To illustrate—if a finger be placed at the precise half of the length of say, the A string, on a violin, only half the string is permitted to function and a note one octave higher than that produced by the whole string will be heard. If a finger be placed so as to divide the string into quarters (third finger, first position on A string), a tone two octaves higher than the fundamental will be produced. Divide the string into thirds by placing the fourth finger on the spot of E (first position on the A string), and a harmonic of a fifth higher will be heard, E in *altissimo*.

How Tones Sub-Divide

When two strong notes are put on the air, not only does each one go about its business of dividing and subdividing, but immediately two more tones are produced. One is called the *differentiated tone*; one is called the *summation tone*. Let me illustrate this way. Suppose a tone having 440 vibrations and another tone having 110 were sounded at the same time. At once another tone having the difference in rate, or 330 appears. This is the *differentiated*. Still another tone, of 550 vibrations appears, equal to the sum of the two main tones. This is the *summation tone*. Both of these new tones blithely go about their work of dividing and subdividing, on, again into infinity. The air is filled with an incredible activity. Imagine the conflict going on when a symphony orchestra is playing! Luckily for our ears this activity is infinitely weak.

The potential force of regular vibrations is guessed at if not actually realized. The walls of Jericho in Biblical history are supposed to have fallen down at the blast of trumpets. Soldiers crossing a wooden bridge are instructed to "break step" because the regular rhythm of their footsteps might set the wooden planks to vibrating so dangerously that the bridge might collapse.

Have you ever had the experience of playing or singing in a room when something started to shiver? No, I don't mean the audience! Some article, a crystal on a chandelier, an ornament or something similar? It is because a tone you produced found a sympathetic vibratory rate in the object, which was then brought to life. If your tone is strong enough and the object fragile enough it may be destroyed.

It is possible to break a thin goblet by a violin tone. Strike the goblet to determine its strongest pitch. Then, standing close to it, play that note firmly. The goblet will commence to vibrate in sympathy. Then, as the disturbing tone continues, the delicate glass will be unable to stand the strain of constant vibration and will shatter.

Force in Vibrations

Have you ever been in a church when the organist, piling on all his power at his mighty instrument, made the building literally shiver? Did you ever think, "If he doesn't soon take his hands off the keys this building will surely collapse?" I've never known a stanchly built church to suffer any (Continued on Page 410)

I am in a Rut: What Shall I Do?

Q. I have been a reader of *The Etude* for many years, and have absorbed many fine and interesting articles from it. Now I need your advice as to how I may become a better musician and make it radiate a little better than I do. The years roll on and I find myself in the same old rut and because I shall be fifty-three on my next birthday I am worried about the future.

I have studied piano for several years and also play the piano—very well, and the violin a little. I have tried my hand at composition too, but although music is a passion with me, I cannot overcome my timidity when playing in public, and I get terribly discouraged. Can you give me some advice?—J. L.

A. It seems to me that what you need is a period of study in some other locality. Many teachers become "stale" because they live in the same place year after year, see the same people, probably teach the same pieces. Since you are primarily a piano teacher but also interested in composition I suggest that you go to New York or Philadelphia for at least three or four months, take lessons from some fine teacher, study harmony as a basis for composition, hear some concerts, and get acquainted with a number of new people. This will build you up professionally, give you new ideas, and should provide you with a different slant on life in general. Borrow the money if necessary—but go away for a while.

Time Names Again

Q. I would like information about the "fact" system of rhythmic reading as used in England and America.

A. The French time names were given in this department of *The Etude* in June, 1945. As there stated, the names were used very little here in America. With the advent of the modern concept of rhythm training based on physical movement, and especially since the more widespread use of the Dalcroze system, such artificial procedures as the use of time names have seemed less and less necessary, and I myself do not advocate the use of time names. I feel, however, that there is still a place for the so-called syllables as a means of learning to read simple tonality music.

How Do You Play It?

Q. In the piece *Sadness of Saul*, Op. 33, No. 4, by Mendelssohn, both hands play at the beginning from the bass staff. But on the seventh count the right hand melody begins and I do not know how one can play this melody and also keep the chords in the bass going unless one rolls the chords or else divides them between the two hands. Will you explain how this piece is to be played?—E. M.

A. I think you must refer to No. 22 of the famous "Songs without words" although I have never heard this called *Sadness of Saul*. Like the other pieces in the series, this is an "instrumental song" and in some way you must always keep the melody flowing along smoothly—like a song. In the case of the last three beats in the first measure it will be comparatively easy to bring out the melody with the right hand, this hand also takes the upper two notes of the underlying chord. But in the next measure the problem is far more difficult, especially if your hands are small. I myself happen to have large hands, so I can play the melody with the highest note of the chord with my right

Questions and Answers

Conducted by

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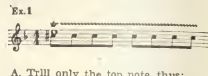
Terry might be useful to your pupil at this stage; also "Scales, Chords, and Arpeggios" by Cuthbert Harris.

As to pieces, I believe you will have to arrange most of the material yourself, and since you seem to know harmony, this should be good experience for you. You might ask the publisher of *The Etude* to send you a selection of pieces for left hand alone, choosing those that are feasible for right hand and refraining themselves. This company will probably also be able to send you a selection of pieces and studies for right hand alone. But for the most part you will probably have to arrange the material yourself, using pieces from the Diller-Thompson books, the Diller-Page material, and perhaps the Diller-Quelle second and third duet books.

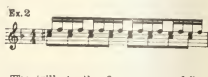
If any of our readers know of additional right-hand material of the type of this department will be very grateful to receive information concerning it.

How to Play a Trill

Q. Please tell me how to play the trills in Mendelssohn's Piano Concerto in D minor, Op. 49—F. D. N.



A. Trill only the top note, thus:



The trills in the five measures following are performed in the same manner.

Singing in a Chorus

Q. I am interested to know what are the opportunities and requirements for anyone wishing to sing in a large chorus, particularly a chorus singing mostly sacred music. I shall watch your fine magazine with eagerness awaiting your reply.—S. M. W.

A. The best way to get into chorus work is probably to join a church choir, although there are still some oratorio societies and other church organizations in existence. In general the requirements for a singer in a chorus are as follows: (1) a good voice of at least fair range; (2) ability to read music at least the difficulty of hymn tunes and Bach chorales; (3) willingness to attend rehearsals regularly and punctually.

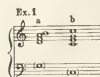
What Is the Tempo?

Q. Will you please suggest a metronome indication for the Prokofiev Toccata Op. 11? I have tried it at 120, which seems very slow to me in some spots and very fast and exceedingly difficult in other places. I heard it performed only once, by Horowitz, and seem to recall that he played it very steadily with no deviation in tempo, but that it was not terribly fast. Being a slow tempo. About what tempo would be very little to me.—E. E.

A. Actually this composition should be played at more nearly 120. But if you cannot manage it at this rate, it will be better to play it more slowly and keep it steady, rather than to let the tempo fluctuate. I doubt, however, if this composition would be effective for public performance at the tempo you have suggested.

AS WITH everything else these days, our notions of harmony are changing. We listen to the classics more than ever and with better understanding. Yet the music of living composers too faithful to the older chord-progressions has a "corrupt" sound. This is natural enough. The classics themselves have endured because of their ability to shed off competition in each generation as a rainfall sheds rain. Yet as our knowledge of the laws of sound increases, our harmonic vocabulary widens and we prefer our modern music to make use of new concepts.

Our system of harmony derives, basically, from the relationship of two chords found on the mouth organ. Inhale; and you produce the chord at (a). Blow; and you have the chord at (b). The two chords together use up all the notes of the C major scale:



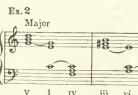
The chord at (a) is dissonant, or more accurately a tension-chord having tones, particularly F and B, which disagree, and call for movement. And B wants to go to their half-step neighbors, E and C. When they do so and the other tones move in accord, we have the consonant chord C-E-G-C as at (b). The effect is relaxing, and the chord, C-E-G-C requires no further movement.

The tension-chord at (a) really consists of overtones rising from the root, G, as shown in the bass but not sounded by the mouth organ. It is the fifth degree of the C major scale and called the dominant. But the chord at (b) also has its overtones and if sounded in full would include the tones C-E-G-C-Bb-D. This resolves on the chord of F major, F-A-C-F, the F being five steps still further down. We call this F chord therefore, the subdominant.

From this we get the simple rule: As the dominant is to the tonic so is the tonic to the subdominant. This makes the tonic a central chord with wings on either side: Dominant-tonic-subdominant. These are the three major chords on degrees I, IV and V of the major scale, in the order, V—I—IV. The simplest form in which these chords come avoids the dissonant notes and is expressed in three-note chords or "triads." Three similar minor triads occur on the second, third and sixth degrees of the major scale, and they, too, have the same dominant-tonic-subdominant relationship. The Tonic chord in this case being a G-A-C-E. But E, the "dominant" of this minor triad, is also the middle note or "mediant" of the original major triad, C-E-G, and its six triads, major and minor, are inter-related, as follows:

MAJOR		MINOR	
Dominant.....G	D	Dominant.....G	D
Mediant.....E	B	Mediant.....E	B
Tonic.....C	G	Tonic.....C	G
	A—A		A—A
	F		F
	D Subdominant		D Subdominant

Expressed in musical notation, the relationship is as follows:



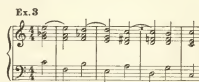
The diminished fifth chord, B-D-F, on the seventh degree of the scale, has qualities of its own, but is here simply a part of the dominant chord, G-B-D-F, and may be ignored.

These chords, three major and three minor, constitute what is meant by tonality. They exist in every scale. In major scales, the three major triads occur on

scale degrees I, IV, and V. The minor triads replace them in the tonic minor, in which the major triads appear on ii, vi, vii.

Our chromatic scale of twelve half-steps provides twelve major and twelve minor tonalities, twenty-four in all. Until the "even-tempered" scale was adopted and its value disclosed by Bach, this was not the case. The older "Mean-Tone" tuning did not permit the use of the same black key for both B-flat and A-sharp, E-flat and D-sharp, and so on, and tonalities were limited about six major and six minor. Bach finished the first complete cycle of twenty-four tonalities in the "Forty-eight Preludes and Fugues for the Well-Tempered Clavier" in 1722, and went the round again in the second volume. This immeasurably widened the vocabulary of chords, since all kinds of cross connections between chromatically altered chords became possible. The fact, however, was not realized until many years after his death. The first great composer wholeheartedly to adopt the even-tempered scale of Bach with all its harmonic potentials was Beethoven. He found new resources that even Bach had missed.

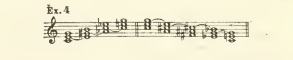
Bach followed the fashion of his time in using mostly tonic and dominant progressions. In their root positions such chords require a bass that moves in intervals of fourths and fifths, often in "chains" or sequences:



Beethoven, however, perceived new relationships between the tonic (do), its mediant a third above (mi), and submediant a third below (la). Bach made possible from use of accidentals producing chromatic harmonies such as these:

	G	E♭	G
	B	C	C
	G♯=A♭		
Mediant.....	E—E		
TONIC.....	C	C♯=C♯	
Submediant.....	A—A	A♯=B♭	
	F	G—G	
	E♭=E		
	C		

Ascending by mediant: descending by submediants



These chords are all major, but do not have to be. They interconnect in either direction, so that one may rise through the submediant group and descend by the mediant.

Beethoven explored such resources as these with great freedom. He also employed mediant chords in the general plan of contrasted tonalities for the movements of his sonatas and symphonies. In his Sonata, Op. 5, No. 3, in C major, for piano the slow movement is in the mediant key, E major. In his Fifth (Victory) Symphony in C minor, the slow movement is in the key of the flattened submediant, A-flat major. This is a

frequent device with Beethoven. Haydn and Mozart generally used the conventional subdominant key for their slow movements. Beethoven's use of the flattened submediant was an innovation often adopted by others. The drop to either subdominant or submediant keys after a bright allegro has an effectively "relaxing" effect.

Beethoven, however, did not neglect the tonic-subdominant relationship. The first fifty-eight bars of the C minor Symphony consist of gigantic pendulum-swings between tonic and dominant. With a mouth organ tuned to the harmonic C minor scale you could blow and draw an accompaniment to almost all of those first fifty-eight measures.

Schubert, Weber, Spohr and others after Beethoven led up to Wagner, the next great innovator. There is little in Wagner not to be found in Bach, but the treatment is wholly different, and highly individual. This is so even in his use of chord movements in steps of thirds through the mediant as Beethoven did. The "Tristan" Liebestod begins with a two-measure phrase in A-flat major. The phrase is then led bodily through the mediant, B major, and through a new connecting phrase back to A-flat major. This is rising through the submediant sequence shown above. Rising sequences produce increased tension, and falling sequences are relaxing, a matter of great importance in dramatic compositions.

The only complete modulation in the Liebestod occurs in the middle, from A-flat to B major (C-flat), a minor third and a half step. The fact, however, is through the subdominant, with a fine relaxing effect.

But Wagner was also vitally aware of tonic-dominant-subdominant progressions. Part of his genius, in fact, lay in his ability to use them with new significance, as in the *Procreation of the Gods into Valhalla*:



The numerals refer to the chords, Tonic I, Subdominant IV, Dominant V, all in root position. These were the only chords poor Stephen Foster knew. Wagner was a great pioneer, and his immediate followers such as Dvořák, Grieg, Elgar, Humperdinck, Smetana, even Tchaikovsky and Rimsky-Korsakov, were largely engaged in exploiting his "music of the future."

Since then, however, there have been vast advances in the knowledge of sound phenomena, and also in the physiology and psychology of human hearing and other attributes of music appreciation long disregarded.

The ancient Greeks initiated enquiry into the nature of musical beauty in terms of a "pure" aesthetic, and the research continued for many centuries. It had its uses, but it led to speculation regarding something that does not exist save as a philosophical hypothesis. The modern approach is more realistic, and as a result, many old "rules" of harmony have opened out into larger concepts. New and highly individualized pioneers have arisen, such as Moussorgsky, Stravinsky and the Russians; Franck, Debussy, Ravel; Elgar, Cyril Scott, Debussy, de Falla and many more in France, England, the United States, Latin Europe, and South America.

The most conspicuous (Continued on Page 426)

The Operatic Side of Shakespeare

by Edward Dickinson

IT IS A TREMENDOUSLY safe wager that more people think of "Tosca" as an opera by Puccini than they do as a drama by Sardou. It is fairly safe to say that more people know Verdi's "La Traviata" far better than they do Alexander Dumas Jr.'s "La Dame aux Camélias." It is equally true that Verdi's "Rigoletto" means more to more people than does Victor Hugo's "Le Roi s'amuse." These statements plus a hundred similar ones imply that almost forgotten drama can live for years and years in opera if only a good composer can be found to write the music and a good librettist to adapt the words to the music. There is little question that the younger Dumas, Victor Hugo, and Victor Sardou were above the average as writers; but when that literary giant of all times, William Shakespeare, steps into the light we find that of all of his plays that were set to music only three remain on the operatic stage today. These are Charles Gounod's "Roméo et Juliette" in which Emma Eames is said to have made her American debut; Verdi's "Otello" in which Francesco Tamagno was at his very best; and the same composer's "Falstaff" in which the late Antonio Scotti shone most brilliantly and in which Lawrence Tibbett made his own name great.

There are exceptions to every rule. Ever so often some daring impresario stages a revival of some opera based on a Shakespearean play. Of them all the three mentioned remain at the top of the list, and the last mentioned is often thought the best. It is a musical setting of "The Merry Wives of Windsor." It was probably given its name to avoid confusion with Otto Nicolai's opera which has the original name, and is not performed today, but which has an overture that still lives on concert programs.

The facts that there actually was a Sir John Falstaff at the court of Henry IV; that highly imaginative guides in certain towns of northern Italy show tourists a tomb and a balcony said by them to be those of Juliet; that Otello was a purely mythical figure, have nothing to do with the frequent performances of the three operas mentioned. They live entirely on their own merits.

Tragedy at Its Best

"Falstaff" is comic in every sense of the word. Musically it is a masterpiece. It is equal to Wagner's "Die Meistersinger." It is better by far than Rossini's "Barber of Seville." Even Mozart's "Marriage of Figaro" must bow to "Falstaff," while compared to "Falstaff," Donizetti's "Don Pasquale" and his "Elisir d'Amour" are small pumpkins. "Falstaff" was the work of an old man. All his life Verdi wanted to write a comic opera. All his life he had written serious, dramatic pieces. Look over this brief list: "Ernani," "I Lombardi," "La Traviata," "Il Trovatore," "Rigoletto," "Otello," "Aida," "Force of Destiny"—every one a tragedy. But as his days on earth grew fewer and fewer he found time to gratify his longing and wrote "Falstaff." Thus, "Aida," and "Otello" are regarded as his best works. "Aida" has nothing to do with Shakespeare, "Otello" and "Falstaff" have.

The former is tragedy at its best, opera at its best, and unsurpassed theatrical mechanism. In an address before the Intimate Arts Theater of Rochester, N. Y., Clayton Hamilton stated that of all plays "Otello" is one of the best to act from a standpoint of theatrical technique. It is not the most popular play, however, for since most people go to the theater to enjoy themselves by imagining, subconsciously, that they are experiencing the adventures they see before them on

the stage most people do not like to imagine themselves meeting the fate of *Desdemona* nor the task of *Othello*. Put it as a question: what man wants to think his wife faithless, go home from work and smother her, and then discover she wasn't faithless at all; and what woman wants to be doubted and then smothered by her husband? As an opera, however, "Otello," offers more than this as an objection to many performances. It requires a tenor of unsurpassed physical power. It demands an exceptionally good baritone. It was first proposed to call this opera "Iago" after the villain because Rossini had written an opera, "Otello"; but Verdi demurred. Why should he hide? What if Rossini were regarded as a master of operatic melodrama? Results proved that Verdi was right. His work offers nothing for which a composer should be ashamed. It is sung today. But how many people, without reading this article, know that Rossini had written his opera? The role of *Otello* has been sung by Francesco Tamagno, Nicolai Zerola, Charles Marshall, and Leo Slean. "Otello," spelled without the "h" is the opera, "Othello," spelled with the "h" and pronounced with the "th" as in "the" is the play.

A One-Act Opera

The Falstaff episode of Henry IV has been made into a one-act opera by Gustav Holst. It has the name, "At the Boar's Head." Its score is an adaptation of old, old English folk tunes that before the time of Shakespeare might have been the street songs of London and of no more musical value than "Dance With the Dolly With the Hole In Her Stocking" in the hands of Holst these old ribaldries have fared not too badly. He has given these songs a musical value; and to a student of the life and times immediately before Shakespeare these songs tell a bit of history. Holst's "At the Boar's Head" is an excellent score to use in music schools and college glee club performances.

Verdi also wrote an opera on "Macbeth," but it never gained any great popularity. In its original there was no major tenor part. Verdi rewrote it to eliminate this fault. Some years before his death Enrico Caruso revived and recorded a selection from this opera. Verdi also experimented with a score for "King Lear," but he gave this up, explaining that he could not make up his mind just how to handle the scene in which the mad king rages the storm.

Otto Nicolai's "The Merry Wives of Windsor" given a performance at the Metropolitan Opera on March 3, 1900, with Ernestine Schumann-Heink and Marcelle Sembrich in the cast. It has been offered in some of our music schools in the last few years.

There are faint memories of an opera, "Katherine and Petruchio," based on "The Taming of the Shrew" and the memories include an appearance of Pasquale Amato in the work. In 1905 the Metropolitan Opera of New York presented Herman Goetz's "Taming of the Shrew" with Otto Goetz singing the part of father, Clarence Whitehill that of Petruchio, and Margaret Ober that of the Shrew; but the opera has been forgotten these many years. Jules Massenet's "Cicopatre," which is "Anthony and Cleopatra" set to music, has gone likewise; though some twenty years ago it had a brief vogue in Chicago where Mary Garden sang the part of the Egyptian Queen. One critic referred to this as the world's worst opera.

Richard Wagner, in his young days, attempted an opera on "Much Ado About Nothing." "Measure For Measure," "Macbeth," and "Hamlet." He was not at that time the man who later wrote "Tristan Und Isolde," with the result that his efforts failed. Had



WILLIAM SHAKESPEARE

he returned to Shakespearean subjects and "Pamiraf" and "Tristan und Isolde" he said later, produced something that would have made the last mentioned seem weak. He did not, however, and if the world has lost something, it can console itself with the thought that the Prelude to Act III of "Lohengrin" is not particularly characteristic of "Lohengrin" unless it be reference to the combat between *Lohengrin* and *Tristram* in an early act; but the number does seem to me kind of quaint, brutal, militant picture that Shakespeare painted of "Richard III" was never made into an opera but which, if so treated might well be come another "Rigoletto."

Some Famous Hamlets

The idea of an opera on "The Merchant of Venice" has tempted many composers; but nothing outstanding has come of it. "The Merchant of Venice" is thought to be Shakespeare's most popular play; and if the rule that people go to the theater to imagine themselves having the adventures they see on the stage is to hold, it is reasonable to ask, "Is there any girl who would not like to do for her lover what Portia did for hers?" The thought of setting the "mercy speech" to music may seem fantastic; but it is no more so than that of setting Hamlet's Soliloquy to music which was done by Ambrose Thomas, more famed for "Mignon" than all else operatic.

The opera, "Hamlet," contains much of the matter of the play, plus the fact that Polonius is made a confederate in the murder of Hamlet's father; and it does offer the startling idiosyncrasy of poor, sad, demoralized Hamlet singing a drinking song in place of offering that fine bit of advice on acting and public speaking known as "The (Continued on Page 414)

THE ENCHANTED MIRROR

This admirable little composition, written with great economy of notes, will surely delight many pupils who love pure melody. Be careful to play it as *legato* as possible, but do not drag the performance. Grade 8J.

ARTHUR L. BROWN, Op. 124

Allegretto e delicato (♩ = 52)

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RECESSIONAL

Kipling's *Recessional* came in 1897 in the aftermath of Queen Victoria's Diamond Jubilee. The world was surprised at his challenging beginning, "Lord God of Hosts," because the author's previous works in India suggested a non-Christian tone. Reginald de Koven's very powerful setting of this work makes an excellent march for formal occasions such as Commencements. Grade 4.

REGINALD DE KOVEN
Arranged by J. L. Frank

Allegro maestoso

ff molto marcato
p
f
marcato
cresc.
ff
meno mosso
più placido
f molto
mf
pp
cresc. sempre
f
marcato molto
ff
poco rall.
poco accel.
f marcato
rall. dim.
p
l.h.

Tempo I

mf pesante
rall.
Grandioso
ff a tempo
cresc.
marcato molto
cresc.
più placido
marcato
misterioso
f
p
rall.
f
p

ANDANTE FROM SONATA, Op. 49, No. 1

When Beethoven wrote this sonata in 1802, he was a mature musician of thirty-two and was engaged in writing his Second Symphony. Ten years prior he had started to study with Josef Haydn; and while this lovely little work indicates the coming cohesion and harmonic fluency of the greater Beethoven, it still shows the influence of the very melodious Haydn.

L. van BEEHoven

Andante (♩=60)

Grade 3.

AIR PATROL

ROBERT A. HELLARD

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REFLECTIONS

Thomas Griselle was born in Upper Sandusky, Ohio. In 1928 he won fame by taking the Victor Company prize of \$10,000 for his *Two American Sketches*. He was trained at the Cincinnati College of Music, with Albin Gorno and Louis Victor Saar. Later he studied organ with William C. Carl in New York and composition with Nadia Boulanger, André Bloch, and Raymond Pech, while abroad. Grade 6.

THOMAS GRISELLE

Lento

Somewhat agitated

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HAPPY-GO-LUCKY

A novelty number, depending upon the sprightliness and vim with which it is played. Be extremely careful of the somewhat intricate pedaling. Grade 4.

RALPH FEDERER

Moderately, but with a good swing

(not too fast) (♩ = 72)

The first system of the musical score for 'Happy-Go-Lucky' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The first staff has a tempo marking 'Moderately, but with a good swing' and a metronome marking '(not too fast) (♩ = 72)'. The music is in 2/4 time. The first staff has a dynamic marking of *p* (piano) and a tempo marking of 'Moderately, but with a good swing'. The second staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The third staff has a dynamic marking of *f* (forte) and a tempo marking of 'Moderately, but with a good swing'. The fourth staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of 'Moderately, but with a good swing'. The fifth staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The music is characterized by a 'well-marked rhythm' and 'gradually louder' dynamics. The first staff has a tempo marking of 'Moderately, but with a good swing' and a metronome marking of '(not too fast) (♩ = 72)'. The second staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The third staff has a dynamic marking of *f* (forte) and a tempo marking of 'Moderately, but with a good swing'. The fourth staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of 'Moderately, but with a good swing'. The fifth staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The music is characterized by a 'well-marked rhythm' and 'gradually louder' dynamics.

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The second system of the musical score for 'Happy-Go-Lucky' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The first staff has a tempo marking of 'Moderately, but with a good swing' and a metronome marking of '(not too fast) (♩ = 72)'. The second staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The third staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of 'Moderately, but with a good swing'. The fourth staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The fifth staff has a dynamic marking of *pp* (pianissimo) and a tempo marking of 'Moderately, but with a good swing'. The music is characterized by a 'well-marked rhythm' and 'gradually louder' dynamics. The first staff has a tempo marking of 'Moderately, but with a good swing' and a metronome marking of '(not too fast) (♩ = 72)'. The second staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The third staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of 'Moderately, but with a good swing'. The fourth staff has a dynamic marking of *mf* (mezzo-forte) and a tempo marking of 'Moderately, but with a good swing'. The fifth staff has a dynamic marking of *pp* (pianissimo) and a tempo marking of 'Moderately, but with a good swing'. The music is characterized by a 'well-marked rhythm' and 'gradually louder' dynamics.

JULY 1946

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SECONDO

Allegretto

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PRIMO

Allegretto

JULY 1946

THE PINES

A TONE-POEM

H. ALEXANDER MATTHEWS
Arranged for Organ by the Composer

Slowly and very sustained

MANUALS

PEDAL

8
Sw. or Echo *pp* with 16' coupler

Ch. Quint & 4' Flute

Ped. 43 16' & 32' uncoupled

Sw. or Echo

Ch. 8' Flute

Ch. Quint

Agitato

Gt. *mf* coup. to Sw. *mf*

Ch. 8' Flute

Gt.

Ped. 53

sempre cresc. & agitato

ff

Sw. *f*

dim.

sempre dim.

Gt. Sw. Gt. Sw.

Tempo I

Sw. *ppp*

Sw. or Echo *pp* with 16' coupler

Ch. Ch. Sw. Ch. Quint & 4' Flute

Ped. 43 32'

Sw. 004533212

16' coupler off

Ch. 8' Flute

Ch. Clarinet

Sw. or Echo

Ch. 8' Flute

Solo stop Ch. or Gt.

Sw. or Echo *calando* *ppp*

32'

Emily Dickinson *

NOT IN VAIN

JANIE ALEXANDER PATTERSON

Slowly *mp espressivo*

If I can stop one heart from

p *rit.* *mp* *a tempo*

cresc. break - ing. I shall not live, I shall not live in vain; If I can ease one life the

cresc.

ten. *poco accel.* ach - ing, Or cool one pain, Or help one faint - ing rob - in to his

colla voce *poco accel.*

f a tempo *mf* *rall.* nest a - gain, I shall not live, I shall not live in vain.

f a tempo *mf* *rall.*

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HOLIDAY

GAYLORD YOST

Moderato (♩. = 54)

VIOLIN *p* *mf*

PIANO *p* *mf*

a tempo *rit.* *a tempo*

f *poco dim.* *Fine* *mf*

f *poco dim.* *Fine* *mf*

V *D.C.*

V *D.C.*

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A PONY RIDE

Grade 14. Allegro moderato (♩ = 100)

LOUISE E. STAIRS

I'll ride a-way on my po-ny Far o-ver the coun-try-side; I'll

go in the morn-ing ear-ly, For that is the time to ride. *Fine*

Swift-ly o-ver the hill. Clop, clop, clop-i-ty-clop;

Cocks crow; lit-tle dogs bark; We nev-er pause or stop. *D.C.*

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LITTLE TIN SOLDIER

Grade 2. March time (♩ = 104)

BOBBS TRAVIS

il basso sempre staccato

il basso sempre staccato

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THE ETUDE

Fine

Fine

D.S.

STEALING BASE

Grade 2. Lively (♩ = 84)

NELLE STALLINGS SCALES

Fine

D.C.

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SUNSHINE
Allegro vivo (♩=88)

HAPPY SUMMER DAY

MYRA ADLER

The Teacher's Round
Table

(Continued from Page 372)

ing of John MacCormack, Paderewski, an. Rachmaninoff, 'A Glimpse of Fairyland,' 'A Surprise for Alice,' 'A Circus Recital,' 'A Gaudyland Recital,' 'Hallow-
een Spirits Go Musical,' 'Mystic Land of Magic Music,' 'A Musical Airplane Trip Around the World,' 'A Mother Goose Recital,' and 'American Music.'

"Next month we plan 'A Trip to Opera,' and for the season's final recital, a program of the compositions of James Francis Cooke."

What a surprise package of interesting and practical studies for the rest of us, when we are hunting for unified recital titles! And a low bow to Mr. Cox for this tribute.

"The B. Sharr. Club devotes ten minutes each month to a discussion of the Round Table paper."

Might be a profitable custom for other student club groups to inaugurate!

Mr. Cox also sends along his latest letter to parents, a fine Practice-and-Pup sheet which our Round Tablers might like to copy and send to their Ma's and Pa's. Here it is:

"Dear Parents: Every time one of my pupils says 'Mother helped me with this phrase' or 'This is the way Dad likes best,' I want to thank that father and mother and tell them how I appreciate their cooperation in this study of music."

"The music lesson takes only one-half hour out of the week of three hundred and thirty-six half hours. No teacher, however good, can in one-half hour a week instill enough knowledge and enthusiasm to last at working power through the whole week. If you will keep vitally interested in each step of your child's progress, it not only will afford both of you pleasure, but also will give you a rich half hour. No money spent for lessons and materials."

"Set a definite hour, or two half-hour practice periods daily, and let nothing interfere with this schedule. See that your child practices in a slow and careful manner. Concentration is vital to good practicing. 'Playing for Daddy' and 'Mother' to show how progress and pieces are coming along, should be a regular habit and a pleasure, both to the parents and the child."

"I am writing to thank you for what you have done so far, and to encourage you to keep it up; for only with the young people, parents, and teacher, working together, may we expect results."

A Resolution for Next Season

I have had many complaints from parents concerning teachers who send young pupils to spend consecutive months in concentrated work on one or two recital pieces until the pupils detest the numbers and hate their piano work."

I cannot emphasize too strongly the unwisdom and the cumulative bad results of such a policy. The teacher-student relationship suffers, instructor as well as pupil loses perspective, the pupil becomes "set" against piano study, and true musical progress is arrested. The one doubtful objective that is sometimes reached is a kind of mechanical, insensitive security in the pieces themselves.

Yet, what has that to do with music, or musical accomplishment?

The complaints I receive are invariably made concerning the "conscientious" teachers—which makes the situation all the worse. Let's wind up our Forum discussion with a resolution for the new season. Here it is:

If I feel the need of beating a piece into a student's fingers or head for whatever purpose, I am resolved to follow the "activity and rest" plan; that is, I will assign the composition for two weeks' intensive study, drop it completely for the next two weeks, then resume study for another two-week period, and so on.

I realize that if I insist on hammering at it week in and out, conscientiously, I will be harming the pupil, the piece, myself, and the whole cause of music study.

(Signed) Conscience Ivorytop

Czerny Studies

Will you please enlighten me on Czerny's exercises? When I look at the long list of Opus This and That I am completely baffled. What book should be taken first, and then in what order? Or do you prefer selected Czerny studies such as Czerny-Lieblich?

—Mrs. E. D. R., Texas.

Yes, the old boy did produce an appalling amount of material, didn't he! When our earthly lives are extended to several hundred years somebody will surely memorize and play the genial old pedagogue's entire output (heaven forbid)! ... Yes, I prefer the three volumes of Lieblich's selection, from which each teacher springily culls his own selection. ... The Lieblich studies are admirably chosen, well edited, and progressively graded. If you prefer to start with an even more elementary Czerny compendium, try the Czerny-Gerber Fifty Selected Studies.

Grading

Do you not think it more logical to use a wide scope with reference to degree of difficulty in piano playing? Is any person capable of determining whether a piece of music is in the elementary, intermediate, or advanced class? Or is it rather, we should not be better to classify as Beginning (upper, lower, elementary), Intermediate (upper, lower), or Advanced (upper, lower)?"

Almost any classification would be better than the grade one-to-ten stuff we've had everlastingly foisted on us. Your Beginning, Intermediate and Advanced groupings are a very good start, but they're too ambiguous and indefinite. I think the grading could be more explicit without sacrificing flexibility or becoming didactic. For many years I have tried out various methods in my lists of recommended material for teachers' classes, all of them unsatisfactory. My latest classification is a more satisfactory one, I think. Round Tablers understand of course that "second, third, fourth," and so on years are only approximations, that some students telescope two years into one, and the grades overlap. ... Here is the latest edition:

- B: Beginning grade ... first few months.
- E: Early Grade ... to end of second year.
- ET: Early-Intermediate Grade ... to end of third year.
- I: Intermediate Grade ... fourth and fifth years.
- IA: Intermediate-Advanced Grade ... sixth and seventh years.
- A: Advanced Grade ... able to handle the standard concert repertoire.

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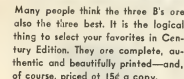
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3345 Rondo, Op. 51, No. 2, G-3
1494 Six Variations, "Nel Cor . . .", G-3
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400 Sonata, Op. 49, No. 2, G-3
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ward the attitude of the pupil, then

It is also important to develop the habit of listening carefully to others in both speech and song. A good way to do this is to learn to absorb the best quality in fine voices by attending concerts and the theater. Listening to a recording of one's own voice is also helpful in noting defects and progress. In short, one may become voice conscious by listening until control and expression are made subconscious and thereby become automatic.

From October, 1945, Issue of THE
JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION.

(Continued from Page 361)

PRIZE of one thousand dollars is offered by Charles Wagner for an opera based on an American theme. In addition, the opera will be produced by Mr. Wagner and his associate, Edward W. Dowdon, and given at least twenty-five performances. The deadline for the submission of manuscripts is October 1, 1947, and all details may be secured from Mr. Wagner's office, 511 Fifth Avenue, New York City.

THE COLUMBIA UNIVERSITY BAND
ers a first prize of one hundred dollars
the winning composer of an original
composition for full symphonic band. The
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old Simmons, 601 Journalism Building,
Columbia University, New York 27, N. Y.
(Continued on Page 419.)

NEW WAY
TEACHES YOU
HOW to SING

STROUD-D-TONES - 50 S. DAX KNOLL AVENUE - PASADENA 5 - CALIF.

blurring the tones or running them together. After a couple of weeks of this practice added to the two of the old songs which were the flexibility exercises, I was ready to sing the Lord of the Why Do The Nations from Handel's "Messiah," or a couple of the rapid Italian arias if you know Italian. After a month of work at your voice you should be able to judge for yourself whether or not the quality and flexibility of your voice are sufficiently improved to enable you to resume your public work as a solo singer. You are a trained musician and a man of the world, not one who would be likely to deceive himself as a younger man might. Then you might safely have an audition with a singing teacher. You can find one you can trust in your neighborhood. If there are no teachers or no saints, but the profession contains about the same proportion of honest men as do most o-

2.—It would be difficult to say with certainty just what effect the practice of yodeling would have upon the normal voice. One would fancy, however, that in time it would tend to make the production of a smooth scale of tones of the same quality increasingly difficult.

3.—Here is a list of songs for the yodeler: Rodgers, *Daddy at Home*; Emmet, *Lullaby*; Ernest, *Silver Moon*; Seidler, *Waterfall*; Handley, *Sleep, Baby, Sleep*; Eckert, *Swiss Echo Song*. These numbers may be obtained through the *Yodeling* book.

PIANISTS

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THE ETUDE

JULY, 1946

"FORWARD MARCH WITH MUSIC"

407

Band Questions Answered

by William D. Revelli

A Good Clarinet

Q. Will you please send me the names of the best makers of clarinets—B. M., Colorado.

A. I recommend the Buffet or Selmer clarinets as superior instruments. Owing to the fact that these clarinets were manufactured in Paris, they are not available at the present time. Perhaps before very long we shall be able to purchase American-manufactured clarinets

that will be as good or superior to those made in Europe preceding the War. Our American manufacturers are preparing to do just that very thing.

Saxophone Tone Trouble

Q. I have been playing alto saxophone for the past three years. I am dissatisfied with my tone and regardless what I do the tone shows no improvement. It is always too reedy and my band instructor tells me I am flat. When I try to make the tone higher, the reed closes up and the tone stops. I am using a soft reed because the harder ones are too hard to blow—M. S. O., Missouri.

I am almost convinced that you should use a different type mouthpiece. Doubtless, your mouthpiece has a wide open cup. This type of opening plus a soft

reed usually produces the type of tone you are seeking. Try a slightly longer and more narrow lay and use a 2 or 2½ strength reed. This should improve your tone immediately. If the reedy quality is still present then try a slightly longer "bite"; avoid playing too near the tip of the mouthpiece as this is likely to close the reed. When attempting to raise the pitch, do so with breath support and intensity, rather than by means of lip pressure.

Concerning a Set of Saxophones

Q. I have in my possession a set of saxophones that were made some thirty or sixty years ago by Crumpan and Company, Paris, France. I understand that they are high pitch instruments for the modern era. If you please send me the address of any music

firm who might provide further information regarding these instruments?—P. S., Tennessee.

A. Write to Selmer and Company, Elkhart, Indiana. They can either give you further information or will refer you to proper authorities.

Where to Purchase a Recorder

Q. Could you tell me where I could purchase the old time instrument the recorder, and where I could obtain suitable music for it? I am much interested in this instrument and wish to learn to play it.

—J. P., New Jersey.

I suggest that you write to the publishers of *The Recorder*, giving you the recorder, and of music for this instrument.

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Q. Our church needs 100 to 200 people and we have a pipe organ of two manuals and the organ on enclosed list. Will you kindly suggest stops for hymn playing for congregational purposes? Will you kindly indicate what the different stops represent, and the stops to be used for a good bell tone and chimes?—H. D.

A. As you do not state whether the singing of the congregation is of a hearty character, we suggest that you use "Full organ" with ordinary union couplers, reserving octave couplers for additional brightness. Your specification indicates an old organ rebuilt, with modern couplers and so forth. We will endeavor to give you some idea of the representation of the various stops. The Vox Humana 8', suggests to us a soft 8' stop, Flute Harmonique 4' Flute and the Vox Humana 4' stop of the medium family, the Vox Humana 2' stop of the soft family, the Vox Humana 1' stop of the soft family, the Vox Humana 1/2' stop of the soft family, the Vox Humana 1/4' stop of the soft family, the Vox Humana 1/8' stop of the soft family, the Vox Humana 1/16' stop of the soft family, the Vox Humana 1/32' stop of the soft family, the Vox Humana 1/64' stop of the soft family, the Vox Humana 1/128' stop of the soft family, the Vox Humana 1/256' stop of the soft family, the Vox Humana 1/512' stop of the soft family, the Vox Humana 1/1024' stop of the soft family, the Vox Humana 1/2048' stop of the soft family, the Vox Humana 1/4096' stop of the soft family, the Vox Humana 1/8192' stop of the soft family, the Vox Humana 1/16384' stop of the soft family, the Vox Humana 1/32768' stop of the soft family, the Vox Humana 1/65536' stop of the soft family, the Vox Humana 1/131072' stop of the soft family, the Vox Humana 1/262144' stop of the soft family, the Vox Humana 1/524288' stop of the soft family, the Vox Humana 1/1048576' stop of the soft family, the Vox Humana 1/2097152' stop of the soft family, the Vox Humana 1/4194304' stop of the soft family, the Vox Humana 1/8388608' stop of the soft family, the Vox Humana 1/16777216' stop of the soft family, the Vox Humana 1/33554432' stop of the soft family, the Vox Humana 1/67108864' stop of the soft family, the Vox Humana 1/134217728' stop of the soft family, the Vox Humana 1/268435456' stop of the soft family, the Vox Humana 1/536870912' stop of the soft family, the Vox Humana 1/1073741824' stop of the soft family, the Vox Humana 1/2147483648' stop of the soft family, the Vox Humana 1/4294967296' stop of the soft family, the Vox Humana 1/8589934592' stop of the soft family, the Vox Humana 1/17179869184' stop of the soft family, the Vox Humana 1/34359738368' stop of the soft family, the Vox Humana 1/68719476736' stop of the 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(Continued from Page 378)

"FORWARD MARCH WITH MUSIC"

In connection with the small ensemble discussion mentioned in the beginning, I had this further comment to make. "In our country there are about 100 million people. I do not know of a single group of adults who have banded themselves together to sing madrigals, but I know of many groups of young people who voluntarily come together weekly for the pleasure they derive from barber shop harmony." Isn't that what choral music is all about? It is a social activity that is to continue to sing and to have fun in the doing of it? A great many of those men are also singing in church choirs and in the schools. The emphasis in our education means devotion only to the serious side of music, then they still are getting it. Our small groups are getting it. They are doing it. They are singing. In their quartets they are working out the music themselves, developing their styles, arranging their own music, learning to perform in a more original manner unhampered by guidance from a person of an older generation who has lost the feeling of youth. Consequently, they are becoming more youthful, they have a zest for what they are doing, and it shows in the tremendous enthusiasm they have created solely through their own efforts.

Isn't a question of Madrigal versus Popular Music; of songs of the seventeenth century versus the twentieth century? I don't want to go into what we as music directors think of the singer a balanced diet. A young man who is capable of flying a quarter of a mile in a bomber ought to be capable of knowing what he is singing in songs. Our job along the line is that of counselor, of a guide who can point out the interesting things in the landscape of music. I don't think we can direct attention to the famous paintings, but he would be a poor guide if he didn't pay the attention to the works of lesser painters.

It is my firm belief that ancient and modern music both have a place side by side in all that is where I intend to keep them in all that I do. I don't do it in fashion. I think the director is not rightly treating the young people whom he is educating if he turns his back on either side in all that he does. I have said this and continued all the time since because realizing that the sun of good choral music did not rise and set only in unadorned music, but that there is a notable volume of music that is written with accompaniments. For a di-

music "educators" turn our backs on them and say, "We're not interested. We're singing Morley's madrigals this semester." Morley and Weekles do not need any plugging from us, but the Harries, the Schumanns and the Barbers do. Shall we help to make the twentieth century a sterile one as far as choral music composition is concerned, or will we give encouragement to our living com-

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In summarizing this discussion about the physical factors involved in the development of embouchure we note that they can be grouped into two broad categories. One consists of the variations in the teeth, lips, jaws, and facial structures. The other is made up of the differences in shape and form of the instrumental mouthpieces that are used. Here we have been concerned with pointing out irregularities occurring in both groups. In addition, there has been a general classifying of these variations according to type and form. From the general examination of the factors involved we have been able to suggest that many of the problems with embouchure may be associated with physical disharmonies.

Scales, the horror of the young, form one of the keystones of technique. There is really no need for this phase of the study, but if you are going to be a pianist, you need to instruct you in the proper method of playing scales, how to put your thumb under smoothly, correct the things that make scales boring, and how to make them a scale playing a pleasure is to play always in strict rhythm. For example, set your scale of the first day, one note to a beat with a free, precise finger stroke. This is a slow tempo but valuable, because it gives you a chance to feel the scale, to feel it absolutely free from tension before each finger stroke. Always play four octaves of any given scale, this will give you a sense of the scale, when you have played one note to a beat with the metronome at seventy-six, glide smoothly into the next scale, and then play it up and down four octaves, and then glide into three notes to a beat. Eventually you will play more rapidly than this, but by enjoying it and realizing that you are doing it, you will find it easier to play three, and back to two, is tricky; you will enjoy it. This practice keeps scales from being dull and rote, and you will find that you can play any one rhythm to another.

To the question, "How much time each day at the piano?" we would reply, "Never less than an hour, at the minimum." You can't expect to be a pianist if you don't practice. If you have a full-time job, five days a week, it is more difficult. But you can still manage an hour. Do it in two sittings, 30 minutes each. Practice for 15 minutes dinner in the evening, and a half hour after dinner. Give it some of the time you usually spend watching TV. If you are married, your wife or husband will not feel any worse hearing you make sounds on the piano than he or she would if you were watching TV. If you are providing for a developing a truly musical tone through proper relaxation. To me an hour a day seems skimpy. I try to do more. I don't want to be criticized by any one who does not have a full-time job away from home. Housework can always be speeded up for the sake of the piano. I don't mind doing a lot of much joy. And that is a joy is confidently assured that one who has been a dyed-in-the-wool perpetual beginner has been a pianist.

How many of us ever stop to think
Of music as a wondrous magic link
With God, taking sometimes the place
Of prayer
When words have failed us 'neath the
weight of care.
Music, that knows no country, race, or
creed;
But gives to each according to his need.
—Anonymous

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The Operatic Side of Shakespeare

(Continued from Page 384)

Advice to the Players."

In this opera the title role is in "Rigoletto"; "Don Giovanni"; "Falstaff"; "Crisostomo Columbus"; "Eugene Onegin." It is given to the baritone. It is coincidental that *Falstaff* and *Don Giovanni* were unusually happy roles for Antonio Scotti; while *Titta Ruffo*, a magnificent *Rigoletto* is probably the best of the great baritones to have sung *Hamlet*. His American debut was in this opera; and the *Ophelias* to his *Hamlet* were Alice Zepilli and later Florence Macbeth. In the eighteen-nineties "Hamlet" was popular in New York and London with Kachmann or Maurice Renaud in the title role and the part of Ophelia was taken by Marcela Sembrich, Nellie Melba, or Emma Calve who is far more famous for *Carmen* and "Cavalleria Rusticana." Marcela Sembrich is thought of now in "Barber of Seville" though she was the *Gilda* in "Rigoletto" at the Metropolitan Opera House in 1903 on the night that *Carmen* made his American debut; and Nellie Melba was superb in "La Traviata." As an opera, however, "Hamlet" is about what *The Duke* made of *Hermione's* Soliloquy on the raft in its voyage down the Mississippi River, as described by Mark Twain in "Huckleberry Finn." Here it is: a play about a Dane with scenes in Denmark written by an Englishman; then translated into French for a French librettist; and a French composer; and then translated into Italian for Ruffo to sing in that language.

The Philosophy of Shakespeare

There seems little doubt that had a far greater composer than Thomas undertaken the work a better opera would have resulted—Wagner, Liszt, or Tchaikovsky, perhaps. The last named composer's *Romeo and Juliet* Overture, however, does not offer as much satisfaction as does a whole evening of Charles Gounod's opera, "Romeo et Juliette." Every opera has some bit that most of us remember, but none on mention of the opera. In this it is the *Waltz Song* sung by *Juliet* in an early scene. There is not another number in all the operas written on Shakespeare's plays that stands out as melodically as this one. There is nothing in any of them that offends the ear as the *Five Maria* number or the *Willow Song*, both in "Othello." Records have been made of the song, but that number is not to be sung nor whistled by anyone as is the *Troador Song* from "Carmen" or *La Donna efully* say that Gounod used the very thing of his melodic ability in this song though there are some very singable passages in "Faust."

It is highly probable that all of the operas written on Shakespeare's plays will be forgotten long before the plays themselves. The philosophy of Shakespeare is applicable to the life today as it was when Shakespeare lived and wrote. That will answer the question, "What's so wonderful about Shakespeare?" (In 1959 I had the pleasure of driving a

young high school girl from Rochester to Pulaski, New York, a distance of about one hundred and twenty-five miles. On the way we fell to discussing the things she had read, and she made many of Shakespeare's plays. "Why in the world have you been reading all that?" I asked. She replied, "I want to read as much of Shakespeare as I can now before my school teacher spoils it for me after all, he wrote for the box office and not for us in dramatic composition, and I can apply each of the advice he has in his characters give me each to my own life." That seemed pretty odd to my own for a fourteen-year-old girl! Shakespeare will live longer in drama than in opera because: The librettos are usually in a foreign language. The beauty of Shakespeare's language is lost in translation to a foreign tongue. The philosophy of Shakespeare can best be voiced in English.

The musicians who have attempted to set Shakespeare's plays to music were not at all their best here were they to the musical world what Shakespeare was to the literary world.

That last statement is not voiced to belittle anyone. List, if you like the composers who have written opera on Shakespeare's plays and you will find that the giants of musical composition are missing from that list, good as Verdi or Gounod were, and to state the thing algebraically, Shakespeare is to literature as Beethoven is to music.

There is a wide gulf between Beethoven and the theatrical composers who have written pseudo dramatic music for Shakespeare's plays.

Shakespeare knew nothing of opera. There are about five hundred thousand plays in the English language. The late composer's *Romeo and Juliet* Overture, however, does not offer as much satisfaction as does a whole evening of Charles Gounod's opera, "Romeo et Juliette." Every opera has some bit that most of us remember, but none on mention of the opera. In this it is the *Waltz Song* sung by *Juliet* in an early scene. There is not another number in all the operas written on Shakespeare's plays that stands out as melodically as this one. There is nothing in any of them that offends the ear as the *Five Maria* number or the *Willow Song*, both in "Othello." Records have been made of the song, but that number is not to be sung nor whistled by anyone as is the *Troador Song* from "Carmen" or *La Donna efully* say that Gounod used the very thing of his melodic ability in this song though there are some very singable passages in "Faust."

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The Successful Recital

(Continued from Page 376)

is at once created. Here we have three melodies from the pen of one composer; each one melodious to the last man; and yet with no shade of resemblance.

Another song (with words, this time) was followed, after which came the writer's own *Nocturne*; a contemplative reverie.

Then, after one modulating chord, the infectiously charming *Musnet* of Borovai provided a most conspicuous contrast.

One of our most poetic composers for the piano—Meyer-Helmund—was also heard. His *Nocturne in G-flat*, where he employs the middle part of the keyboard after the manner of Liszt in *Liebestraum*, is most expressive. A perfect gem for the player of taste who possesses a good legato, and understands the most artistic use of the Pedal.

The ever favorite Moszkowski was represented by two short numbers; trifles in length, but each a miniature masterpiece in the realm of the beautiful and sane: *Serenata* in D, and the little *Mazurka* in G.

After the *Finale* sometimes a transcription of what will be known is sure to please; though we meet with this sort of thing oftener at Organ Recitals. For some reason, the arrangements of folk or national airs for the piano have gone out of fashion, although a vast number of music lovers would welcome their return.

The Claque in Grand Opera

(Continued from Page 386)

making numerous trips of inspection. Schostak was very sad when he had to be the child, the pianist from Cleveland, whom he had groomed as his specific in the New World, "Schneitz" twice broke down when given independent assignments. He got frightened by his task and failed to applaud. "Imagine if I did such a thing at the Metropolitan," Schostak said. "They'd call us gangsters."

Schostak spent his summers in Salzburg, where he went simply as a "private citizen." He lived at the Hotel Oesterreicher Hof, drank beer at the Peterskeller—there is a Peterskeller practically in every Austrian town—and bought expensive tickets to all opera performances. He returned to his job at the Vienna Opera House on September 1 and appeared there every night until July 15. His only holidays were the four or five performances of "Parsifal," a Stage Dedication Festival Play which, according to sacred Bayreuth tradition, must not be profaned by clapping hands.

The Claque and the Claque

Paid applause at the Staatsoper was not limited to the claque. There was a second group, numerically and, we always insist, musically inferior, who had their headquarters down in the parterre standing room. They were known as the claque, which must have been confusing to the layman, and their leader was a man

named Stieglitz who carried a heavy cane, was not given to subtle treatment of applause, and was frequently mentioned in Viennese newspapers in connection with alleged attempts at blackmail. The undeclared war between the claque and the claque exploded into a showdown one night, when "Rosenkavalier" was being given by Lotte Lehndegere, and yet with no shade of resemblance.

Another song (with words, this time) was followed, after which came the writer's own *Nocturne*; a contemplative reverie. Then, after one modulating chord, the infectiously charming *Musnet* of Borovai provided a most conspicuous contrast. One of our most poetic composers for the piano—Meyer-Helmund—was also heard. His *Nocturne in G-flat*, where he employs the middle part of the keyboard after the manner of Liszt in *Liebestraum*, is most expressive. A perfect gem for the player of taste who possesses a good legato, and understands the most artistic use of the Pedal.

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Junior Etude

Edited by

ELIZABETH A. GEST

Junior Club Outline

No. 47. Review

- Who wrote the Nutcracker Suite? (Outline No. 39)
- What is modulation? (Outline No. 39)
- When and where was Brahms born? (Outline No. 40)
- What is meant by enharmonic change? (Outline No. 40)
- What is chamber music? (Outline No. 41)
- Give a term meaning in the same tempo (Outline No. 42)
- Name a composition by Debussy; by Ravel (Outline No. 42)
- What was the nationality of Rachmaninoff? (Outline No. 43)
- Define harmony (Outline No. 44)
- Play the tonic, subdominant, and dominant seventh triad, with suspension, in the pattern given here—



with, in five major and five minor keys. Try to play rhythmically and with no mistakes or stumbles. (Outline No. 36)

Scales and Pieces

by Leonora Sill Ashton

TO MAKE a major scale, you begin with any key on the piano and move up two whole-steps, one half-step, three whole-steps and one half-step," Jack read aloud to his sister. "What else can I say in this essay about scales?"

"Well," answered Mildred, "you could find some pieces that use scales in their melodies."

"That's an idea," remarked Jack as he began to write. "Can't think of any," he added.

"Dummy," teased Mildred. "You've been practicing that B-flat Chopin Mazurka for the past month, and never noticed the scale melody!"

"You are bright. Never noticed it," Jack exclaimed as he started to hum it. "That's neat!"

"You've got ears yourself. Why don't you keep them open? And did you never notice the scale tune in the First Nocturne? Now don't tell me you never did," Jack started to hum it.

"Splendid!" exclaimed Jack. "I'll have a good essay if you keep on."

"Who is writing this essay? It's not mine!" Mildred reminded him.

"I'm going to say that by sounding the first, third, and fifth of a scale you make a triad when you play them together and you make an arpeggio if you play them one after the

JUDY arrived at her teacher's studio for her lesson. Turning to her teacher, she said: "Mother and Aunt Mary took me to the orchestra concert yesterday and when we got home Mother and Aunt Mary said over and over how wonderful the conductor was. Now really, Miss Brown, I don't see anything so wonderful about standing up there and beating time with a stick. That's all he does."

"Well, there is lots more to it than that, Judy. In the first place, the conductor has to know a tremendous amount about music, composers, and instruments. He must be very familiar with all of the orchestral compositions of the great masters; he has to memorize many of the scores, also to understand the times in which the composers lived, and know how to interpret their compositions with due regard to the style of music and the period when the composer lived; he has to know the composers of the present day and their music. It is necessary for him to know all about the various instruments in the orchestra, know how they work, what their range is; besides, he usually can play several of them himself. He must have the keenest kind of an ear, both for detecting out-of-tune instruments and for detecting wrong notes when the other instruments are playing, and for detecting a wrong entrance in some instrument. These things are hard to detect, you

The Man With a Stick

by Elsie Duncan Yale

"The exact beat or part of a beat where the instrument begins. Sometimes, after a rest of about fifty or sixty measures, this takes keen attention, as coming in one beat too soon or too late would spoil the entire thing; therefore the players keep their eyes on the conductor so they will not miss the scarcely noticeable cue signal. Nobody in an orchestra can have a chance to begin over! Then, as many instruments do not have their notation written down in the key in which they sound, the conductor has to be able to read transposed parts, too."

"That is a rather long question to answer here, Judy. We will not have much time for our lesson today, I'm afraid, but a lesson about the orchestra is really a good thing. However, since your parents gave you a good music dictionary for your birthday, you look up the subject of transposing instruments for the details."

"All right, I will," agreed Judy. "Is that all about the conductor?"

"No, the conductor must be able to arrange well balanced programs, and play what people like to hear, at the same time educating them in hearing new things they never heard before. He must have a keen sense of instrumental balance so the accompanying parts, played on certain instruments, will not be too loud and interfere with the melodic parts, perhaps played on other types of instruments. He has to have the keenest kind of rhythmic feeling, as it is hard to keep one hundred players perfectly together in retards, accelerandos, pauses, and especially when accompanying a soloist in a concerto or an aria. Then, if he is conducting an opera, he must also know the action that takes place on the stage, as well as the details of meaning in the words the actors are singing."

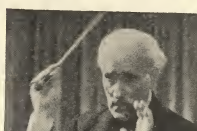
"Good gracious! A conductor has to be a kind of musical super-man, doesn't he, Miss Brown?"

"Well, he has to be a mighty fine musician, with an outstanding talent for conducting. So now, you see there is a lot more to it than you thought. But now, we had better start our piano lesson."

As Judy opened her book she remarked, "I hope Mother and Aunt Mary take me to the next orchestra concert! I can hardly wait for it to come!"

Game for Out-Of-Doors

Join hands and move in a circle around "It." When "It" calls to stop, the group remains quiet while "It" points to someone, saying "sing the first phrase of—." "If "It" guesses correctly, that player becomes "It."



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"That's the end, yet, Judy. When you play, you have your piano score to read, or if you are accompanying a singer or a violinist you have their parts written along with yours, but the conductor has the parts of all the instruments to read at one time. He has to give the players their cues when to enter."

"What is a cue?" asked Judy.

Junior Etude Contest

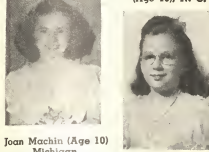
THE JUNIOR ETUDE will award three attractive prizes each month for the best and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

Frankie Ann Schroder
(Age 13), N. C.



Joan Machin (Age 10)
Michigan

Results of Poetry Contest
The three prize winning poems are printed below. Some others which received Honorable Mention were very good, also.
(A misprint said the results would appear in April. July was intended.)

Spring Symphony

(Prize winner in Class A)
There's a symphony of fine music
In the garden, this spring morn;
And the flowering plant and the lilacs
Are a Chopin valve reborn.
The silver lace of the fringe tree
Is to me a Mozart theme;
While the building branch of the dogwood
Is for me a Schumann dream.
And the daffodils and narcissus
An allegro are to me;
Yes, the beauty down in the garden
Is a spring-time symphony.
Mary Lee Gallagher (Age 15), Ohio

The Trio

(Prize winner in Class C)
I'm the piano, so big and so tall;
I think I'm the mightiest one of them all;
I play the accompaniments for just me three;
And think all the others depend on just me.
Of course, there's the 'cello, who does his own part
And sends out deep tones from the depths of his heart;
He humbles and roars with the best of his might—
So maybe I'm wrong, for he too, is all right!
But listen! Such sweet notes I never have heard,
So high and so clear, like the song of a bird;
It's the violin playing her sweet music, too.
Dear God, hear the music we make just for you!
So look down upon us from heaven so far
And, thank you, for making us just as we are.

Patricia Lee (Age 9), Washington

To Be a Violinist

(Prize winner in Class B)
Oh, to be a good musician!
One who plays in right position;
One who makes a good strong tone
And can bring a laugh or moan;
One who'll practice hard and long
On a symphony or song;
One who has acquired such poise
He's not bothered by a noise.
Oh, I want to learn to play!
It'll be really good some day!

Marilyn Warkow (Age 14), Illinois

(Send answers to letters in care of Junior Etude.)

DEAR JUNIOR ETUDE:
I started to take piano lessons when I was five. I can sing too. I read THE JUNIOR ETUDE from the year 1928 up to the present time. I have a little notebook in which I write the names of some famous composers, and I write about how they lived. I find THE ETUDE very helpful for this.

From your friend,
PATTY WILKINS (Age 8),
Missouri

DEAR JUNIOR ETUDE:
I am sending in the answers to the puzzle, along with my appreciation of the Junior Etude. I am in the eighth grade in high school and have taken piano lessons four years. I would like to have some more puzzles sent to me.

From your friend,
CHARLOTTE WILKINSON (Age 14),
Virginia

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I am sending in the answers to the puzzle, along with my appreciation of the Junior Etude. I am in the eighth grade in high school and have taken piano lessons four years. I would like to have some more puzzles sent to me.

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THE COVER FOR THIS MONTH—Mr. Edwin J. Cotterell, Philadelphia photographer's agent, brought to our attention a photograph in the library of Philip Gendreau's Studio, New York City. It is this photograph of three young Americans playing in making music that we present on the cover of this July, 1946, issue.

Its whole spirit seems to form an ideal reminder that happy living for the youth of our land is part of the glorious heritage which the forefathers of our country on July 4, 1776, announced and the world they wanted for their posterity.

TUNES FOR LITTLE PLAYERS. For Piano, by Robert Nelson Korte—The author of this book is known to thousands of teachers through his many successful piano pieces for "child beginners and through his widely used books, which include a piano class instruction method entitled *AL IN ONE* (\$1.00) and a book for very young beginners, *Little Players* (50¢). As suggested by the title, **TUNES FOR LITTLE PLAYERS** has been written to meet an urgent demand for a first-grade book planned to continue the work of the popular **LITTLE PLAYERS**. Its primary object is to familiarize the children with elementary musical notation and to establish the habit of correct playing conditions. A "Finger Parade" preceding each tune provides the necessary exercise material for this well-planned book. The charming tunes come from the repertoire done in the best style of this successful composer. Attractive note pieces give a feeling of achievement, promote keyboard freedom, strengthen fingers, and give a knowledge of patterns essential to memorization. Well-developed material for note identification is provided, and a "Song of Lines and Spaces" series introduces drills in counting and tapping develop a sense of rhythm and help to awaken the child musically. The book is attractively illustrated.

Teachers of child beginners should lose no time in reserving a copy of **TUNES FOR LITTLE PLAYERS** at the low Advance of Publication Cash Price of 25 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE. For Piano, Compiled and Arranged by Henry Levine—A good sub-title for this new compilation by Henry Levine would be "Orchestral Moods and Colors for the Piano." The book is so titled because Mr. Levine has arranged for the piano a diversified and unique list of colorful orchestral themes. The dignity of Bach's *Air* from "Suite No. 3 in D"; the exotic allure of Rimsky-Korsakov's *Scheherazade*, the weird *Dance Macabre* of Saint Saëns, the playful *Waltzes from the Serenade for Strings* of Richard Strauss, and many other moods and colors are included in this collection of themes from twelve popular orchestral "personality" pieces.

The advanced student (grade five and six), the skilled occasional player and the teacher will welcome this new addition to the popular Levine series of Mr. Levine. The previously published collections in this series are **THEMES FROM THE GREAT PIANO CONCERTOS**, **THEMES FROM THE GREAT OPERAS**, **THEMES FROM THE GREAT ORatorios**.

Orders for single copies are being taken now at the Advance of Publication Cash Price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

July, 1946
ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation. Advance of Publication Cash Price only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

CHORAL PRELUDES FOR THE ORGAN, by Johann Sebastian Bach, Compiled, Edited and Prefaced by Edwin Arthur Kraft—Musicians generally associate the "best" in organ music with Bach. As an authority on Bach, Edwin Arthur Kraft is well known. This is easy to understand. Why *Advance of Publication* orders are flooding in to reserve copies of the new organ album of eighteen Bach Choral Preludes, with all the editing carefully provided by Mr. Kraft, who has interpreted Bach in organ recitals throughout the United States and has been many years the organist at Trinity Cathedral, Cleveland.

Each of these Choral Preludes, including *Liebest Jesu, wir sind hier; Alle Menschen müssen sterben; Ich ruf zu dir, Herr Jesu Christ; In dulci jubilo; In der still Freude; and Herrlich hat mich erlitten*, has been distinctly edited for registrations, phrasings, fingerings, and pedaling by Mr. Kraft.

You may reserve your single copy for delivery as soon as published at the Advance of Publication Cash Price of 50 cents, postpaid.

THINGS ARE LOOKING BRIGHTER—It took years to develop the high stage of automobile travelling comfort and efficiency to the conditions which limited the United States in the years 1940 and 1941.

Then the war-time years thrust upon automobile travel the need for slowing up at equipment showed signs of wear, road surfaces deteriorated, only limited supplies of lower quality gas were available, and either worn or synthetic tires added to the conditions which limited the amount of travel that could be done as well as the speed that could be attempted safely.

Reviewing the high peak of service developed by the *TIMEONCE* Presses Co. in many years of supplying music teachers and thousands of other active music writers in all parts of the country with their needs in music publications, something of the same parallel may be found. Over the half dozen years lack of musical stock, the lack of transportation, to paper shortages and printing conditions and the lack of experienced help thrust many extra details upon the remaining loyal members of our staff, as is possible.

TEN ETUDES IN THIRDS AND SIXTHS, for Piano, by Maria-Zofia—While Madame Maria-Zofia is internationally famous for her popular songs, *I Love Life, Bachem, Natcharo*, etc., she also has produced many fine piano compositions, both in serious and lighter vein. In the field of piano educational material she has made some notable contributions, and now we have accepted for publication a set of study pieces that should meet the approval of teachers seeking the better class of material for their pupils. *TEN ETUDES IN THIRDS AND SIXTHS*, soon to be added to the helpful *Music Masters* series, is a piano study material, is a collection of pieces in double notes presented in a variety of keys and rhythmic patterns and providing interesting and helpful practice for both hands.

While this book is in preparation, an order for a single copy may be placed at the special Advance of Publication Cash Price of 25 cents, postpaid. Copies thus ordered will be delivered to advance subscribers immediately the book is published.

making it humanly impossible to supply all requested items or to keep up to date in supplying available items. These conditions have been very distressing and we are sincerely sorry for any inconveniences or annoyances they have thrust upon any of our many friends in the profession.

If all promises materialize, larger supplies of paper should be available to us in the late summer, and it now looks as though before next Fall all employees who went into the Armed Services will have returned to our organization.

In appreciation for the indulgent patience demonstrated by our music buying customers everywhere we are trying to get everything in readiness for a big improvement in our direct mail service to avoid an overwhelming deluge of orders at the beginning of next season, but to nothing-of-the-season orders causing delays or disappointments, we suggest that next season's music activities be ordered now or as far in advance of the Fall opening as is possible.

LET'S PLAY!—A Piano Book for Young Beginners, by Ella Ketterer—The name of Ella Ketterer has long been familiar to piano teachers who have used her books, *Advances in Music* (\$1.00), *Adventures in Piano Technique* (\$1.00), and *Twenty-Eight Miniature Etudes* (75¢), as well as her many fine piano teaching pieces in the earlier grades. Hence it is with special pleasure that the *TIMEONCE* Presses Co. is able to announce the forthcoming publication of this new book from her pen.

Let's Play! is a method of instruction for the 5, 6, or 7 year old piano beginner. With many years of experience as a teacher of young children, the author knows that each and every child has a desire to play, and moreover, he expects to play "right away." Accordingly, in this book the pupil starts with a simple first lesson, with a minimum of explanation as to time values, etc. All of the little "pieces" in the book are attractively titled, have words which are planned to aid in the rhythm, and are written in the melodious vein which has made the compositions of this composer so successful with pupils and teachers alike. Explanatory notes to the teacher and, in view questions for the pupil accompany each piece, and many charming illustrations add to the pupil appeal.

A single copy of this interesting new book may now be ordered for delivery when published at the Advance of Publication Cash Price of 25 cents, postage prepaid.

THE CHILD CHOPIN, Childhood Days of Famous Composers, by Lottie Ehlert-Kahn and Ruth Bampton—The alert teacher, aware of the paramount importance to the helpful *Music Masters* series, will recognize and appreciate the *CHILD CHOPIN* as a timely subject for the newest addition to the popular series of *Childhood Days of Famous Composers*. For good days of *Famous Composers*, the usual features of this particular series will greatly enhance the current interest in Chopin. Children will enjoy constructing their own musical scenes from the life of the composer, and dramatizing the story of the composer. Adequate directions and suggestions are provided for a list of recordings which may be used. The book in this book includes a simplified version of the *Nocturne in E-flat, Waltz in A minor, Prelude in A*, and an easy duet arrangement of the *Military Polonaise*. A single copy may be ordered now at the Advance of Publication Cash Price of 20 cents, postpaid.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Standard Music. The spirit of a bygone era is captured in the joy, melodic waltz. Forming this delightful album are the choicest waltz inspirations of such men as Johann Strauss, Jr., Franz Lehár, Luigi Arditi, Joseph Lanner, and Oskar Strauß—men who loved the dance and composed prolifically for stage and social dancing. Arrangements newly made for piano, these dances were made for the enjoyment of the average pianist. Careful attention to detail has been given by the able editor, who has composed many dances himself.

A single copy may be ordered at the Advance of Publication Cash Price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

YOU CAN PLAY THE PIANO! A Book for the Older Beginner, in Two Parts, by Ada Richter—Mrs. Richter is outstanding in her contribution to the literature of fascinating piano educational material for young students, and the Publishers are sure that grown-ups also will be intrigued by the material in her latest work, an instruction book for students of more mature years—ages 18 to 60. Presupposing a knowledge of at least the rudiments of music on the part of such students, Mrs. Richter eliminates such details and pre-scribes, from the very beginning, active work at the keyboard. Very easy-to-play arrangements of favorite and familiar folk tunes are utilized, together with some original material especially designed to appeal to adult players. As an added attraction cartoon drawings provide entertaining illustrations. There is an ever-increasing demand for piano instruction material for grown-up students, and Mrs. Richter, from her wide experience as a practical and successful piano teacher, has endeavored to incorporate the best possible study material in these books.

The Publishers realize that many teachers will want to become acquainted with Mrs. Richter's latest *opus*, and in order to give them this opportunity, an order for a single copy of either or both parts of this work—**YOU CAN PLAY THE PIANO! PART ONE, or YOU CAN PLAY THE PIANO! PART TWO**—may be placed now at the special Advance of Publication Cash Price of 35 cents, each, postpaid.

EIGHTEEN HYMN TRANSCRIPTIONS, For Piano Solo, Arranged by Clarence Kohlmann—The ingenious talent of Mr. Kohlmann is again apparent in this new, musically arranged hymns for piano solo. Done in the smooth flowing style which he is famous for, they are being received with the same great favor which greeted his former transcriptions. They are all within the technical grasp of the average church pianist, and as they preserve the original religious atmosphere of the original and are within easy range, they may be used to accompany solo or group singing. Some of the favorites included are *O Master, Let Us Walk in Thee; Break Thou the Bread of Life; and My Faith Looks Up to Thee*.

While the book is in preparation, a single copy may be ordered at the Advance of Publication Cash Price of 45 cents, postpaid.

MOTHER NATURE WINS, An Operetta in Two Acts for Children, Libretto by Mae Gleason Schokani, Music by Annabel S. Wal-Grey and exuberant with the spirit for spring, this two-part operetta, will prove an ideal choice for any school program directed by supervisors of children under fourteen. The music is good, and the parts for five solo voices and unison or two-part chorus are easily within the range of grade school pupils. The versatility of the operetta is one of its charms; for the chorus any number desired may be used, in the dance group, or even a few may be featured. The story of the Victory of Mother Nature over cruel King Winter lends itself equally well to simple performance, or to colorful presentation of gay costumes, intricate dances, and otherwise elaborate staging.

One copy to be delivered when published as ordered now ordered at the special Advance of Publication Cash Price of 30 cents, postpaid.

SELECTED FIRST GRADE STUDIES, For Piano, Compiled by David Levine—Easy supplementary piano studies of unusual value by composers who are famous for their educational writings is the offer of this excellent book. Presented are Louis Streaburg, Cornelius Gurli, Louis Köhler, and such successful contemporary composers of children's pieces and studies as Edmund Parlow, L. A. Bugbee, and Mathilde Barlow. Careful editing as to phrasing and fingering is apparent in this current addition to the *Music Masters* series.

A single copy of this book may be ordered now, at the Advance of Publication Cash Price of 25 cents, postpaid. Sale is limited to the United States and its possessions.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—This month our mechanical production department promises to have ready for delivery to advance subscribers two books recently described in these Publisher's Notes. One, the product of the editor of the *Violinist's Forum* appearing regularly in *The Serious Musician*, is a book of the forthcoming publication of which only recently was announced; the other is an outstanding collection of organ music for which many advance of publication orders have been received. As is customary when new publications are released, this serves as a notice that the special Advance Price on each is being withdrawn. Copies now may be obtained from your local dealer and the Publishers gladly will send a single copy for examination.

BASIC VIOLIN TECHNIQUE, by Harold Kerley, is a book of daily exercises for teachers, soloists or orchestra players designed to provide the necessary practice every player of this instrument realizes is so important. There are exercises for the left hand to develop the grip and the flexibility of the fingers and the correct position of hand and arm. For the bow arm there are drills for steadiness, flexibility, and agility. The text material presents a valuable section on the orchestra and musical suggestions for making every practice minute count. Price, 75 cents.

ORGAN VISTAS is a volume of music collection of modern compositions mostly from the writings of modern and contemporary composers, although Bach, of course, List, Jensen, Field, and other standard composers also are represented. Most of the modern compositions never hitherto have been obtainable in book form. Here is a fine volume for the church or the home organist. Registration suggestions both for the pipe organ and the Hammond are given. All of the selections are suitable for general use in church, there being some interesting exceptions. Price, \$1.50.

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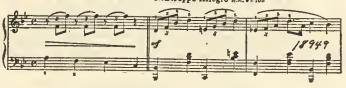
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SEA GARDENS by James Francis Cooke (Cat. No. 23048) Price, 50c
Recently revised



How Does the Singer Break Into Radio?

(Continued from Page 380)

chorus work. Next, in the purely vocal list of "musics" comes pitch, and the ability to stay on pitch. We also test for range. Each singer must demonstrate adequate range for the full demands of his part, and extremes of range are particularly sought. All other considerations being even, a high lyric tenor and a low bass stand the best chance. But range is important only in combination with quality, versatility, and faithfulness to pitch.

"So much for voice alone. Quite as important as singing ability is musicianship. Most of the young choristers are graduates of ranking music schools. We have many Bachelors of Music among our group and some with Masters' degrees. All have a knowledge of harmony. In auditioning candidates, I supplement the voice test with a written test in theory. I ask them to set down clefs, indicate certain pitches and intervals, and write a simple melody such as *My Country, 'Tis of Thee*. It isn't necessary that everyone get one hundred per cent—we all know the nerve tension that accompanies audition tests—but candidates must show familiarity with the basic elements of music. I test also for reading ability, which is of greatest importance in professional chorus work.

The reading test covers intervals and rhythm, and I break it down accordingly. I give the candidate a melody of moderately difficult intervals and easy rhythm and ask him to concentrate on the intervals. Next I give a passage of easy intervals and tricky rhythm and ask him simply to beat out the rhythm. My experience has been that most young singers fall down in the rhythm test, particularly in the more subtle rhythms of swing music. Again, we don't require absolute perfection in a first reading, but we do demand that, if the candidate makes a mistake, he recognize that fact and set to work immediately to correct it. The worst mistake, to me, is not knowing where and how an error was made! Finally, as regards general musicianship, we like our singers to be reasonably well skilled on at least one instrument (preferably the piano).

"Next we come to the matter of experience. We require that our singers shall have had some experience, before they come to us, in singing under direction. If that experience is professional, so much the better. We are quite willing, however, to consider candidates without professional experience, provided they have sung in some sort of chorus (school, glee club, church choir, and so forth) under direction. It is here that the true qualifications of the chorus singer come to light. The kind of chorister we want shows natural and keen sensitivity to accepting, understanding, and carrying out directions. The kind of sensitivity I have in mind carries far beyond the mere matter of starting and stopping on cue. It is the ability to respond upon which depends the entire interpretation of the conductor. Many successful soloists lack this quality. That, perhaps, is the chief difference between the good church singer and the good soloist. What we look for, then, is the ability to follow direction and, at the same time, maintain musical independence. For reasons of tonal blending, the

Waring Glee Club is not grouped in the conventional four sections before the microphone. A second tenor may stand next to a bass, a baritone next to a first tenor. Each must be perfectly independent in following his own part; yet all must blend together. It is impossible to set forth exactly the kind of background and experience the candidate should have. Because of his love for choral singing, he may have joined a small glee club at home; he may have been a member of a school group or a church group. But if he has never shown an interest in amateur group singing, the chances are that he does not belong in our group.

"When all the tests have been successfully met, the candidate's application is put on file—and no one can tell how long it will stay there. Even when he is called for work he may not be able to support himself entirely by it—for a while at least. The membership of radio choral groups generally stays fixed, and breaking-in possibilities usually start with substitute work. Many radio choral singers supplement their income by teaching, arranging, church work, and so forth. The chances for success in radio chorus work are not too great. One reason for this is that there are not so many demands for choral singing as we should like to see. However, there is an excellent way in which the demand may be increased. If young people who are interested in choral singing would organize themselves into amateur choral groups and work at it—giving performances and making themselves heard—they could create a greater demand for choral music.

"As to the drilling of such an organization, I suggest a warming-up technique that we use: unison scales and arpeggios, followed by singing of two, three, and four-part chords. I suggest, further, that members take turns in conducting—thereby familiarizing themselves with the conductor's problems and the demands that he needs to make on his singers."

There you have the story for a young singer who wants to break into radio. The only thing he can be certain of is being "put on file" if he has a certain quality of exacting audition tests. If he wants to try anyway, he must build himself a firm background of voice production, projection, versatility, musicianship, and experience. Perhaps it is not so glowing a picture as our candidate had hoped, still—there it is.

Changing Values in Harmony

(Continued from Page 383)

change is the increased use of dissonance. The very word "dissonance" has become a many dictionary definitions imply that dissonance is somehow disagreeable and to be avoided. This is false, for dissonant are "non-chords" impelling on cue. It is the tension created in movement, and music itself is sound in motion. Dissonance is to music what "suspense" is to drama. Its varied tensions and relaxations play upon our feelings. They are provocative and maintain interest.

There is in the end, however, only one completely satisfying final cadence. That is still the "Amen" approach through dominant or subdominant harmony to the tonic chord. And on that note, if you please, this discussion ends.

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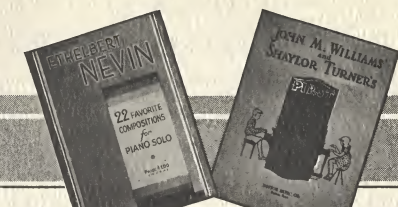
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